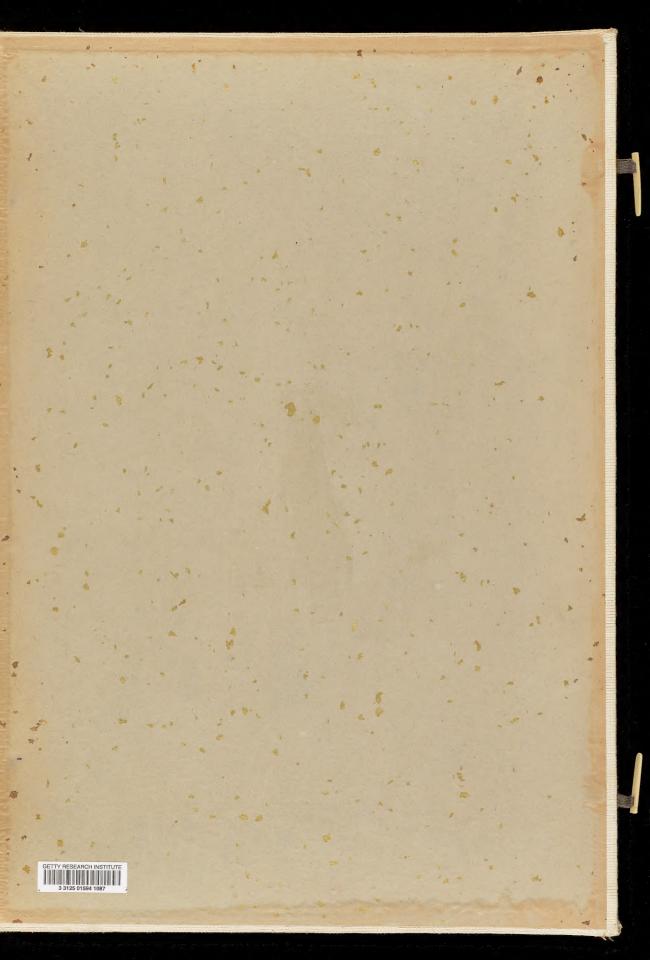
真美大觀







SELECTED RELICS

of

JAPANESE ART

Vol. II.

EDITED BY S. TAJIMA.

觀大夷真

册二第

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1899.

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PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

SELECTED RELICS

10

JAPANESE ART

Tol. II.

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NIPPON BUKKYO SHIMBI KYOKWAI,

PENEVOAN KENNINIL SHIMORVOKU

 $KTOTO,\ \mathcal{T}(PAN,$

1899.

ONTHURSAN STRONG TAKE

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上

宅 東 同 同

磨勝賀筆日天月天畵像同上

大寺南大門二王木像同上 寺文殊大士木像同

眞 美 大 第 册

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摩居士木像(同上)

牧溪筆龍虎圖(同上)

寺無著世親二大士木像(同上) 五髻文殊大士渡海圖同上

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筆山市暗嵐及洞庭秋月圖同

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俵

屋宗達筆風雷二神圖同上

筆胡

騎狩獵圖(同 樂筆牽牛花圖同

英筆

金谷桃李兩園遊宴圖(同上)

狩 海

野

山

上

北友松筆人物及花卉圖(同上)

伊 野 探 幽筆竹林虎圖(木版着色摺)

筆水邊虎圖(寫眞版)

藤若冲筆蘆雁及蓮魚圖同

顏 趙 輝 筆 穆 筆 蝦 蟆 雪 鐵柺二仙圖同 中柳鶯圖(同上)

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精通せしのみならず、亦儒學に遠し、諸般の伎藝に長じ、且つ彩鸛に巧み また多數の躬鮮人を使用したるものなれば、今より千二三百年前に於 ても之を知るべし、日く、此勘は其時代(万ち西暦第七世紀の始)以後の佛 勘の特に外人の目を惹くことは、ドクトル、アンデルソン氏の言により し、直ちに其偉大なる手腕を金堂の壁上に揮ひたるものなるべし、此 なりしょしにて法隆寺堂宇内部の莊飾来だ完成せざるに當りて來着 学の中には印度支那朝鮮等の佛天の像より、種々の器具に至るまで數 ける彼の國の建築法は、即ち此寺に保存せらる、ものなり、更に又其堂 なく日本第一の古刹なり、但其建築式は全然朝鮮風にして、其工事に 家の作に比して、勝るとも決して劣ることなし、其意匠設色酷だ伊太 の僧盤微の筆なりといふ。昼微は推古帝の十八年(西曆六一〇年)に僧 ことは廬山寺及び東寺の観音の説明に就て見るべし)の像にして、朝 もなく所職したれば此寺は恰も東洋古代の工藝美術陳列場たる 一個禮の製造法を邦人に敬へたる恩人なり の春日派其他の魯工に絕好の模範を授けたるのみならず又紙墨及 古大家の作に類するものありと、昼微はこの金堂の壁畵を描いて、南 定と共に高麗王より我朝廷へ貧進せられたりし人にて、特り佛教 に掲ぐる繪書は、金堂內東府隔の白壁に描ける如意輪觀性質觀世 十五年(西暦六○七年)に建立したる其儘の形を存すといへば紛れる の變更はありしも重要なる部分乃ち中門五重塔網封藏等は推古帝 明天皇の御願を追選して起工せしめ給ひしものなり、爾來堂字に多 隆寺は南都七大寺(東大寺,與福寺,元與寺,大安寺,樂師寺,西大寺法隆寺 一にして、奈良縣下大和國法隆寺村に在り、推古天皇、聖德太子と與に 奈良縣下法相宗大本山法隆寺金堂

WALL-PAINTING OF THE KON-DÔ (GOLDEN HALL) OF THE TEMPLE HÔ-RIÛ-JI, YAMATO.

BY DON-CHÔ (A COREAN PRIEST).

(Coloured; to feet 4 mches by 4 feet to ½ inches.)
(WOOD-CUT.)

Hô-riû-ji is situated in the village of Hô-riû-ji, in Yamato province, and is one of the seven great temples* of the southern capital (Nara). It was built by the Emperor Sui-ko and the crown prince Shô-toku in accordance with the wish of the late Emperor Yō-mei (died 587). Though some parts of the buildings have since been renewed the principal parts, i.e. the central gate, Kon-dô (the Golden Hall), Go-jù-no-tô (the five-storied pagoda), Kô-fu-zô (the store-house which is to be sealed by the Karma-dâna-director of celemony) are as they were built in the 18th year of the reign of the Emperor Sui-kô (607 A.D.). These are the oldest examples of the ancient architecture of Japan. The style of the buildings is entirely Corean. It is said in the old record of the temple that many Coreans were engaged in the work, in fact, that it was built almost by Corean hands, and therefore it can be safely assumed that the Corean architecture of about 1,300 years ago is represented in this temple. More than this, it is a priceless museum of industrial and fine art of the East, for in it at-t-relies and precious things of India, China and Corea are stored.

The picture here reproduced is from the wall-painting of the S.E. corner of the Kon-dô (the Golden Hall). The subject is Cakra-vari Cintà-mani Avalokiteśvara (see notes under the Avalokiteśvaras of Tô-ji and Ro-san-ji, Vol. 1; he is called in Japan, 'Nio-i-rin') and is said to have been painted by Don-chô, a Corean priest, who was reuowned as being versed in Buddhism and Confucianism, but especially for his skill in coloured paintings. He together with a priest called Hō-jio was sent by the king of Corea to the Japanese court during the reign of Sui-kô (610 A.D.), and arrived in Nara just as the monastery of Hō-riū-ji was being completed, and before interior decorations and furnishings were in place. This was the time and occasion for him to exhibit his powers, and his magnificent paintings may still be seen on the walls of the Kon-dô. These paintings seem to have greatly attracted the attention of foreigners. Dr. Anderson, for instance, says that they are in their design and colouring much like the productions of ancient Itarian artists and that they are far superior to those of later artists. He has not only supplied the model of sacred pictures for the Kasuga school by these wall-paintings but also taught us how to manufacture paper and ink and how to use the mill stone. We are much indebted to him in both sacred and secular matters.

^{*} Tô-dai ji, Kô fuku-ji, Gwan-gô-ji, Tai-an ji, Yaku-shi-ji, Sai-dai-ji and Hô-riù-ji are the seven celebrated temples of Nara.

壁 高 斧 色 傳高點付於徵錄 大二寸。 機門及九十五分

思問子為預過已次十年大子照你是而與多人或主樂山及河天也其前其 ゆいい題はあるし言不介なこ部外乃名中門五見以納野以名以施司 部、在目派民他の諸王仁經好の機能を授けたるのみならず又親忍及 、「正作两門六八七年、龍光したる其酸の形を行すさいへば紛れ 、 二張に心閣十立の下いびへ直上せられたもし人に 八成份の製造法を邦人に数へた心思人な 「上門大なる」随をうこの皇上に掛ひたるものなるべし、此時 · 又 りおかい山天のおより解々の器具に至るまで題 公良轉 上 以 相 宗 人 本 山 这 隆 子 食 帶

Hörfügli is situated in the vollage of Hörnich, in Yrrato province, and is one of the seven great temples? of the south meghin (Ross...) It was built by the Emperor Sorials and the grown pit of Shartok, in accordance with the wish of the late Imperor Sorial (Ross...) Rough some pairs of the distribution of the late Imperor Sorial (Ross.). Though some pairs of the distribution was the principal pairs, in the containing at Novillo (Ross.) Rough (Ross.). As we directs or cleanon, are as they was both to the to be read to the right of the Emperor Sorial (Ross Ald). Proceed the addess exemples of the orders of presence of the buildings is entirely Corona. Principal was old teach of the total conjugation of the Corona of the condition of the first pairs of the containing the common of industria. As the order of about 1,300 years ago is represented in the formal Corona of the Ross. The patter formal conditions of the Ross. The patter formal conditions of the Ross of the Horfü-ji is situated in the valinge of Histain in Youato province, and is one of the seven great temples* of the

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THE PORTABLE SHRINE CALLED 'TAMA-MUSHI'

BY AN ARTIST OF THE SUI-KO PERIOD.

(Wooden; 7 feet 4 inches in height.)

IN THE KON-DÔ (THE GOLDEN HALL) OF THE TEMPLE HÔ-RIÛ-JI, NABA.

(COLLOTYPE.)

This shrine is the one which belonged to the Emperor Sui-ko and is still preserved in the Kon-dō (the Golden Hall) of Hō-fiū-ji. The model is taken from the form of Sudarsana, the city of Indra on the Mount Sumeru. The poles and beams are all covered with gold sheets on which the pictures of vines and creepers are engraved. Under these sheets numerous wings of beetles (Chrysochroa elegans) are inserted and give a golden blue colour, making the engravings look like mosaic work. On each leaf of the doors on the three sides pictures of Bodhi-sattvas (saints) are painted, and on the side of the pedestal on which the shrine stands there are paintings representing the mount of Sumeru, rocks and plants, and Śākyamuni, as a Bodhi-sattva, asking a Buddha to teach the law, and practising penance. These paintings are done with a pigment called 'Mi-da-sō's which is an oxidation of Zinc. The yellowish one is called 'silver Mi-da-sō' and the reddish, 'gold Mi-da-sō.' The use of this stuff in the paintings of plants, flowers and human figures began in China at the times of Sui and Thang (6th and 7th centuries), and in our country it was used in the Nara period (7th century) and seems to have gradually dropped out of use in the Hei-an period (end of the 8th century onward).

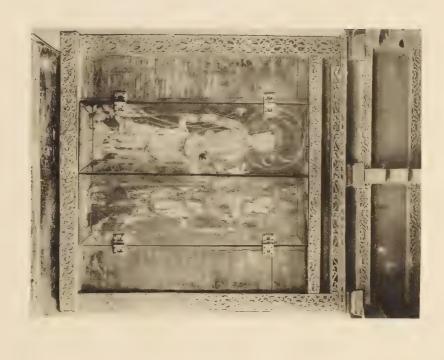
This shrine is mentioned as an art-relic of the Sui-ko era (593-628 A.D.) in the catalogue of properties of Hö-tiù-ji, which was compiled in the Tem-pyō period (8th century). The construction of the interior of the shrine represents the style of building then adopted for palaces and halls, and the paintings are, as said above, the fine examples of the painting with 'Mi-da-sō,' which is a kind of oil painting of the time. The engravings on sheet metal, moreover, are the only remnants left us of this kind. What is particularly noticeable is the perfect harmony and proportion of the whole construction; it does not share the fault of being too large and heavy at the top, as is observed in almost every specimen of modern workmanship. It is indeed a rare object of art, and is worthy of note among all the rich possessions of Hö-riù-ji.

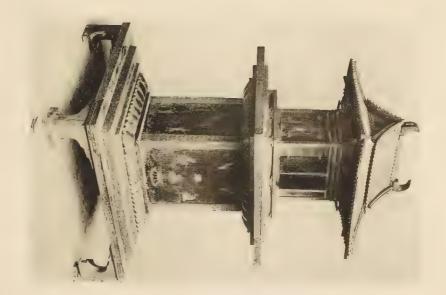
^{*} This word seems to be a Sanskrit but at present we can suggest no restoration

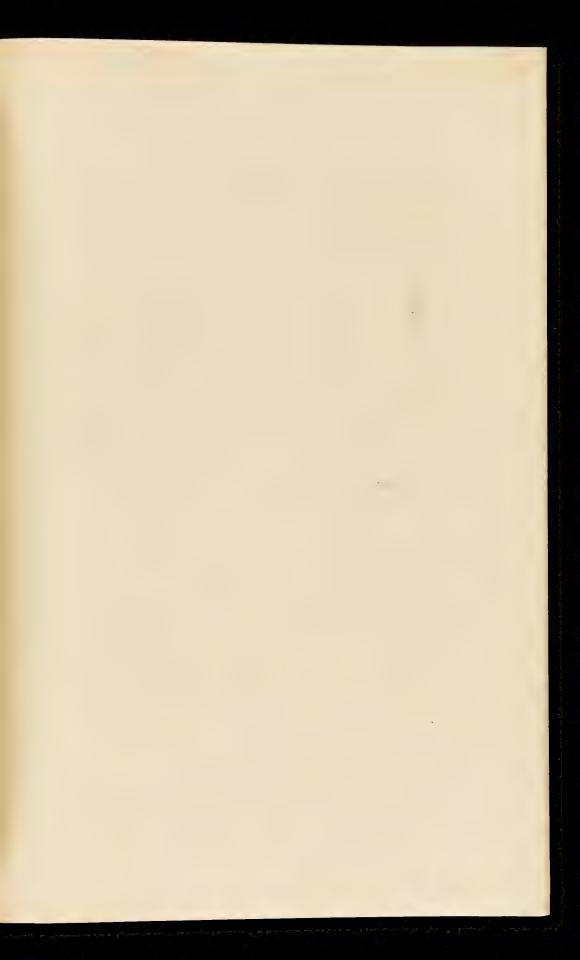
掛けするを得いし致し行行私人の発行なり切了全門。柳 「喜、軽さ、行の上部などので味なる。別部選手の成のき

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して護持せられしかば尊容全きを失はず、僅に天衣の一部に小缺損 に皇后の尊容を寫せしものならん、此像職巧に過ぐるが故に、天平時代 すること難けれざも、像の眉目が頗る凡人に近きより察すれば、或は異 像は、其本尊にして、寺傳に由れば、北印度犍陀羅國の佛工交答師なる 比等の第二女、西暦七〇一年一七六〇年が創建せしめ給ひし寺にして して、日本の總國分寺とし給ひし佛教籍信の天子なりの皇后光明子(不 法華寺は或は、國分尼寺とも稱し、藤原不比等、西曆六五九年—七二〇年 て、左右共に說法の印を結べり、蓋、菩薩の具有する百千の力用も、極し來 + 者、彼の國より波來せしや文獻の微すべきなきを以て、其實否を決定 光明皇后の母容を模刻せしものなりといへど、當時果して文答師な 第趾に聖武帝(西暦七二四年より七四八年迄位にあり、東大寺を建立 敷世行の廣大なることを示せるものならん此係千有餘年間紀物と きは惟ふに佛が具有する三十二相中の手際膝相を観世音に附し以 視すれば亦彼の時代の製作に外ならざるを知る可し、其兩手の特に 作にはあらざるべしと疑ふものもあれざ、刀髪の痕と姿勢の式とを 來其佛殿には男子の出入するを禁せられしせいふご、に出せる木 一面は佛相を爲せり、この法華寺の像の手相は、東寺の勘像と異にし 側の三面は菩薩に似て而も狗牙露出せる相後の一面は大笑相頂上 當前の三面は眉目柔和なる菩薩相なれざも、左側の三面は順怒の相、 せしを見るのみ、天平時代に成りし木像としては、質に稀有の品な ば、應機利物の説法に過ぎざるの意を示すものならん 一面觀世音菩薩は東寺所藏の六觀世音當像の説明に於て述べし如 (島長三尺二寸) 面 觀 世 音 菩薩 木 옗 祭良縣下具言宗法華寺職 作者不

WOODEN IMAGE OF EKÂDAŚA-MUKHA AVALOKITEŚVARA, (THE ELEVEN-FACED KWAN-ON.)

SCULPTOR UNKNOWN

(3 feet 1 ⅓ inch in neight.)

OWNED BY THE TEMPLE HOK-KE-JI, NARA

(COLLOTYPE,)

Ekāds-a-mukha is one of the six incarnations of Avalokites vara (see Vol. I.). The three faces in front have the gentle and peaceful expression belonging to the true Bodhi-sattva nature; the three on the left are scowling, as if in anger, while the three on the right have teeth, like those of a dog, protruding from their mouths. At the extreme back a laughing face appears, while the crowning head is that of a Buddha. The fingers of both hands are in that attitude which signifies that the Law is being expounded. In this point it differs from the picture in possession of the temple To-ji (see Vol. I.).

Hok-ke-ji, where this image is installed, is otherwise known as Koku bun-ni-ji, namely. "Prefectural Nunnery," and was built by the Empress Dowager Kwô-myô 701 760 A.D.) on the site of the residence of her father Fuji wara Fu-hito (659-720 A.D.). This historic nunnery is said to have strictly forbidden male worshippers to enter its halls.

This image is the chief object of worship in the temple and, according to the traditions of the nunnery, is the work of a Buddhist sculptor from Gandhāra, North India, called Bun-tō, who took, as model, the Empress Dowager herself. We have nothing in our literature, however, to prove that such a sculptor came to Japan. But the beautiful human quality of the face would seem to point to the truth of the story that the sculptor had an earthly model.

Some crities think that it is too minute and finished in execution to be the product of the Tem-pyō period, but when we examine carefully the mode of catung, and study the meaning of the attitude, we cannot doubt that it belongs to Tem-pyō. The peculiar length of the arms may have come from an attempted application of one of the thirty-two marks of a Buddha :—"hands stroking his knees."

Being carefully preserved and guarded as a sacred treasure, this image, in spite of its twelve hundred years of existence, is in an almost perfect state of preservation.

ころ数の関 「C放行せこれしかは竹谷合きを人以、所下人及の 生也しを見るのみ大小時代に成る (日)竹在公園公康· , 既八八郎) 日尚埃の の二面は、森の頃こ 三面は岩田なわなる菩薩相しれざも元服の三祖は隣然 利を終せのこの法甲等の使の下相或現方の高限と異に上 行行艺為銀八個目が則忍凡人に追うより察事行以處以前

面视此皆菩薩木像

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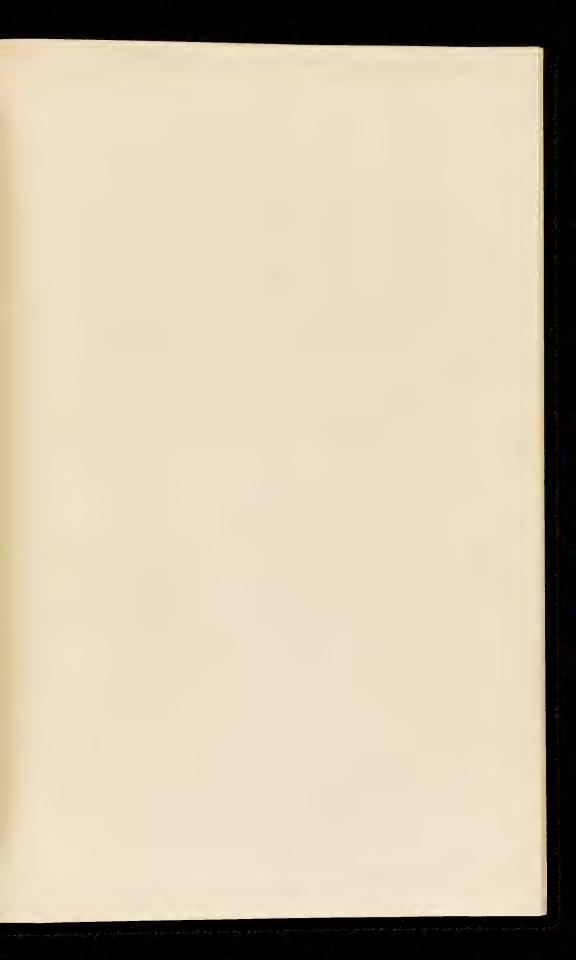
WOODEN IMAGE OF EKADASA-MURHA AVALORITESVAEA.

Whi lake making is one of the six incornations of Avalobias variages. Vol. L. The two classes in front have Bid law noble is one of the six indunation of Avalotide sources. Vol. 1. The task of the frame the gentle and possed expression as ough, a to the true 15 the true of the frame as if in agent with the case on the 14 new of the manual of the manual of the set at a day, a string from a companies of this establishment has a day in a repression which the meaning had a day that of a Baddha. The impose of both hands are in that affiled which signifection the first value, expression of the first the first value. The manual of the picture in a season of the first value. The manual of the picture is a string that the first value. The manual of the picture is a season of the first value. The manual of the picture is the first value of the first value of the picture of the first value of the picture of the picture of the picture of the value of value of the value

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給謝の世に存するものは甚だ稀なれども、こ、に出せる天女の像は、其 位、姓天帝釋に下れること數等なるより考ふるときは、此天女は佛教内 種々の瓔珞、鐶釧、耳瑞天衣、實冠を着け、左手に如意實珠を持し、右手に施 の主となることあり、其身相は端正殊妙にして亦白の一臂あり、身には 或は智慧の主なる辨才天女と其に男性の本尊の左右に传坐して、福德 ては、此天女は、或は馬頭明王の次に位し、或は持世菩薩の右邊に居り文 食の飲乏を酸せしめず能く安禄快樂を得せしむで、其居處は北方毘沙 徳天女ともいふ其父は縮憂德又迦母は鬼子母神とす。この天女曾て寶 は帝の后仲媛に撰し奉りしに因るものならん、秘置久しかりしが為め 我國の美術が圓滿の極に達せし天平時代(西暦第八世紀の央)の遺物中 無畏の印を結び、梵天、帝釋等の諸天、之に侍すでもいへり、毘沙門天の地 門天の阿尼曼陀城裏なる最勝國なりといふ、秘密教の曼茶羅中にあり 吉祥天女は、或は第一威德成就衆事大功德天女と號し、之を略して又、功 補修装潢を加ふるに至りたるものなりと、惟ふに在昔好事の僧ありて 八幡嗣の本盤として、社殿内に秘藏せられしが、近年人の之を發見して しく、筆勢柔にして弱に陷らず、傅彩繁なれども漫ならず、相好婉魔容姿 へ鉤召せられて後幾度か其位置を高めたるもの、如し 殿絶妙の出來といふ可し間く此像は曾て久しく樂師寺の境内なる 代の作なること答も疑ふべからが而も名工の手に成りしものと発 如來の處に在りて善根を修せし為め、今世に於て、信者をして衣服飲 (聚一尺七寸五分、横一尺五分) 天女盡像(麻布着色) て、應神帝(西暦二七〇年 - 三一〇年在位)の生母神功皇后,若く 奈良縣下法相宗大本山樂師寺藏 筆者不 詳

中所々腐損を生せしは惜む可し

GODDESS OF FORTUNE. (ŚRÎ DEVI, OR LAKȘMÎ; JAPANESE, KICHI-JIÔ TEN-NIO).

ARTIST UNKNOWN.

(Coloured, τ foot 8 $\%_2$ inches by τ foot % inch.)

OWNED BY THE TEMPLE YAKU-SHI-JI, NARA.

(WOOD-CUT.)

This Goddess of Fortune (Śri), is said to be the daughter of Yama-dakṣaka and Marici, and holds equal rank with the Goddess Sarasvati (Japanese, Ben-zai-ten-nio). She is generally represented as a being with a form of faultless beauty, but with arms of different colours, one being red, the other white. She is attired in beavenly robes, and richly decked with garlands, bracelets, necklaces, and ear-rings. On her head is a jewelled diadem. Her left hand holds the wishing-gem (cintâ-maŋi), while the right is distorted in a way called "Abhayanda." In some pictures the delties Brahmâ, Indra, and others are in attendance upon her. Her position seems to have been raised when she became a member of the Buddhist pantheon, but whether this took place in India or in Chiua, is not clearly known.

The art treasures remaining to us from the rich and prolific Tem-pyō period (middle of the eighth century), are rare indeed, and the one here given is a representative example. It became much injured during its stay in the small Shin-tō shrine of Yaku-shi-ji, and has only recently been repaired.

占辦天女尚懷麻石脊色 警告不許

為 相天 写 1 成江第一成珍瓜皮、郑大 7 德、久 號 1 之を即 1 下文, 两 市如東山處に白とて為根を经せ上為己分批に於己以在会して太服飲 貧い説、グドせしの民催く及知恐知を得け、ひ、良、風は地方迅動 神中, 三八年至十六人民致知不存以死手以即,以以及至特也有了仁殿 公良縣下法司宗人本山學即方流

民俗,好仲殿に擬し本のしに関るものなら 心腔は及しかのしが為め

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伎藝天女木像 作者不詳

在尺正寸)

極めたるの事實を避するに於て、缺ぐべからざるもの、一とす、 基せしめ給ひし彼の秋篠寺に現存するものにして、我が美術が こ、に出せる木像は、桓武帝(西曆七八二年一八〇五年在位)が先 其當像法には、この天女は天衣、瓔珞を以て身を莊殿し、左手は天 由りて考ふれば、唐朝の玄宗帝(西暦七一三年—七五五年)等が、外 と信せらる、ものなりしに何時の頃より佛教に混入せしや、木 際より忽然化出せしめたる一天女にして、容貌端正、伎藍殊妙な 帝の遺志を繼ぎて建立せしめ法相宗の碩學善珠僧正をして開 華を捧げ右手は垂れて捻裙の勢を為すと記せり 支那長安(陝西省)の西明寺より、此天女の念誦法を寫し來りしに だ詳ならざれども、貞観七年(西暦八六五年)京都東寺の僧園裁が は、當時希臘美術の精神が我日本の風に合して、高妙温雅の致を 章の密門を説き凡を戒を守り鑑欲を断ちて之を誦するものは、 吉祥、富樂を求むるもの、為めに、其志願を滿足せしめんとで、一 り、此化神は元婆羅門に屬し、諸藝術の成功を望むもの、及び豐饒、 一切鬼神の歌芸術護を得又降雨、止雨解怨、生愛意の如くならん 前絕後の發達を爲せる。天平時代の遺物なり、蓋此の像の如き の諸宗教を優遇せし際、既に支那に入り來りしものならんか、 藝天女は、原醯首羅天が、諸天女を集めて遊樂せし時、自己の髪 奈良縣下淨土宗西山派秋篠寺藏

るは何の故なるか明ならず

ど名殘なく剝落したれども彫鑿の妙今も尚人をして嘆賞指く

作以來年を經ること久しければ、手足も太しく損じ色彩も殆

はざらしむ但其子相左右とも當像法に示す所に同じからざ

WOODEN IMAGE OF THE GODDESS OF ART.

SCULPTOR UNKNOWN.

(7 feet 4 1/2 inches in height,)

OWNED BY THE TEMPLE AKI-SHINO-DERA, NARA.

(COLLOTYPE.)

The Goddess of Art (perhaps Kalå) is said to have been miraculously produced from the hair of the God Mahesvara while he was at play with the Heavenly Maldena. She was endowed with beauty, and skilled in every art. She is said to have made a vow to grant the wish of each devotee who besought her for success in art, or who desired riches, prosperity, and happiness. Originally she was a Brahman delty, and it is not known exactly when and how she was brought into the circle of Buddhist divinities. She seems to have been imported into China during the reign of the emperor Huen-tsung (713-755 A.D.), as this monarch welcomed all the religious systems of foreign countries. In the year 865 A.D. a Buddhist priest, Yen-sai of Tô-ji, went to China and obtained the formula of prayer to the deity of the Monastery of Si-ming-ssn at Si-an-fu (Chang-an).

In the Rules of Sacred Images it is said that this deity is represented as having a heavenly flower in the left hand, and holding her skirt with the right, her body being decked with robes and garlands. This description, of hands, at least, differs from the attitude here given.

This image is one of the relics of that Tem-pyō period in which Japanese art reached its highest development. It is preserved in the temple Akkishino-dera, built by order of the Emperor Kwan-mu (782-805 A.D.). The beauty and grace of the sculpture of this era would seem to prove the influence of Grecian art upon the inventive mind of the Japanese.

This beautiful specimen, although injured and discoloured by time, shows traces of fine execution, and high artistic feeling.

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藝天女木像

作者不

WOODEN IMAGE OF THE GODDESS OF ART.

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OWNED BY THE TEMPLE AKI-SHINO-DERA, MARA.

LLOTYPE.

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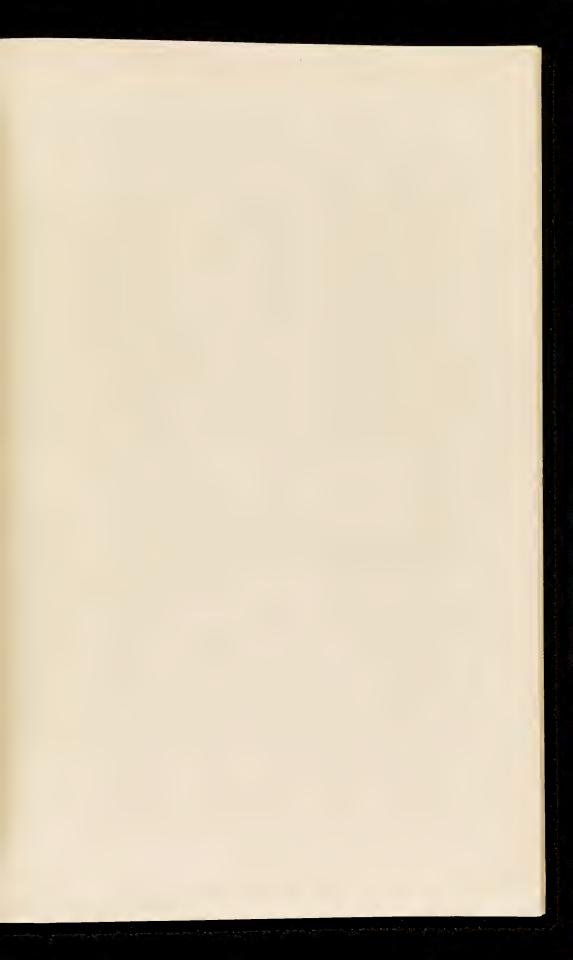
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生せしめたりとも説けり、僧印度北部の美術は支那、朝鮮等を經て、我國に傳來 六年即ち西曆紀元前三二七年,希臘の美術は印度の北中部に入り許多の影響 さへ佛書として霽出したるの痕跡あるを見ても前説の想像に止まらざるを 教徒は、弘道の第一方便として種々の闘語佛像を齎したること分明なるが其 佛教支那に入りて、起塔造像の業盛なるに迨び佛天の形式は管に印度に求め 國に弘まりし大乘佛教にては、此大士を崇拜せざるなし 來せしことあるが如し彼の東大寺(奈良)法華堂の梵天帝釋の如き又此に出せ 希臘波斯風の彫像術も印度より支那に傳はりて佛教と混合し更に日本に傳 せしこと疑なけれども又印度元素の混入せざるもの即ち純粹の希臘若くは せる波斯人は、業に已に希臘美術の一變體を輸入して、其地方の像形に變化を を其工艦等に與へたりといひ或は帝より二百年程以前に印度の北部に侵入 知るべし秦西の學者はアレキサンデル帝が印度に侵入せし際(我が孝安帝六 外の學者の入り來りて其業を輔けしのみならず尚進みて佛教以外の典籍を し、此に文獻の微すべきものはなけれざも、佛典翻譯の盛なりし際に當り、佛 中には未だ佛教内へ鉤召せられざりし神像などの存在せしこと、殆んど疑な られしのみならず、其他の西方諸國にも求められ、又當時西方より劉樂せる佛 なるも、西北部に蔓延し、等山以北の地に沿ふて支那、西藏に入り、朝鮮を腰て我 に傳播して其法燈を持續する彼の小乘佛教徒は、この大士あるを知ること稀 れば、其應現身は、吾人の機根相應に之を観るを得、即ち印度の中部より東南方 て、種々百千の相を現じ以て一切の群生を濟度せんことを志願とする大士な 親自在菩薩は元是れ五法身佛の第五位なる無量壽如來の光明中より化生し 奈良縣下法相宗大本山藥師寺藏

同じからず佛教徒にあらざる者も、亦特に此像に重を置く所以なり の、如し、其體式姿勢等上天平時代のものと異にして下藤原時代のものと 適當なるを覺ゆ此像の製作は平安時代の初期(西曆第八世紀の終頃)にあるも

自在菩薩の如き之を支那式印度式といはんよりは、寧ろ希臘式といふの

WOODEN IMAGE OF EKÂDAŚA-MUKHA AVALOKITEŚVARA (THE ELEVEN-FACED KWAN-ON).

SCULPTOR UNKNOWN.

(6 feet in hight.)

OWNED BY THE TEMPLE YAKU-SHI-JI, NARA.

(COLLOTYPE.)

Avalokitesvara is believed to be an incarnation of Buddha Amitabha and assumes various forms in order to appear before devotees, in answer to prayer. He is quite unknown, as has been said more than once, in the South-Eastern provinces of India, where the so-called 'Southern Buddhism' seems to have been prevalent. But in the North-Western provinces of India, in the countries lying in the North of Himâlaya, in Tibet and China, and even in Corea and Japan, where the 'Northern Buddhism' prevails, Avalokitesvara is a most popular deity, and together with Amitabha is the favourite Buddha of the common people. Especially in Tibet and China, Avalokitesvara is worshipped so fervently that many have thought him the native god of those countries. When Buddhism became one of the principal religions of China it gave rise to a new style of architecture and sculpture; and, as the general interest of people turned toward foreign workmanship, architects, sculptors and painters alike sought models from India and its neighbouring states. Those who came to China at these times from the West brought with them sacred images and pictures as a means of propagating their religion. Among those deities which were thus popularized there were, no doubt, several who had no connection whatever with Buddhism. Many Brahmans by faith and birth and even a Christian* seem to have been engaged in the translation of Buddhist texts, and several books not Buddhist were translated and incorporated into the sacred texts. A few Brahmanical deities and local gods of India were imported to China during this period. Some are relics of purely Indian art, some are Græco-Indian or Persian, and some seem to have been non-Buddhistic in origin but to have become Buddhistic after they came to China.** The images of the Gods Brahman and Śakra Indra preserved at the Hok-ke-dô of Tô-dai-ji, Nara, and the image of Avalokitesvara here reproduced are not Chinese nor Indian either, but seem to point to a Grecian type, or an imitation of the Grecian type. The last mentioned image in particular, seems to be a production of the early part of the Hei-an period (end of the 8th century); the type, attitude, etc., are quite different from those of the Tem-pyo period, nor have they any resembrance to the period of Fuji-wara. For this reason, perhaps it is admired and reverenced even by the people outside the Buddhist order and faith.

^{*} A Nestoran missionary Adam (豪海) translated a Prajia-phramita text, see Takukusu's Record of Indian Relig on P. 224.
** We need not speak about the connection of Indian art with the Greek, as this is an acknowledged fact,

て、組み们下の相を現じ以て一切の群化を決度せんこさを心願さする大土な 机は其應現身は、否人の機根相應に之を拠るを得則も財政の中部より東南方 珍るも両北部に蔓延し。時山以北の地に沿ふて支那,西殿に入り、朝鮮を脈 筋数支那に入りて、超塔益像の楽器なるに近、係天の形式は貧に閉度に次め られしのみならず其他の両方品関しる次のられ又當時两方より別集せる佛 中には未だ佛弘內へ釣好せられざりし神俊などの存在せしこと所んご既な 1、此に文献の改すべきものはなけれざも帰典部部の遊なりし際に皆り帰放 節るべし三兩の恐首はアフキサンデル治が印度に侵入せ一階級が考安衛只 港之 以此 八烷及仁己仁而職 獨切一經治下職人己可其地方の保形に転化 余せしここあるが如し彼の取火与公及法年堂の梵天帝将の如き又此に出せ る網目存貨的の如言之を支那、同度式ごいはんよりは挙ろ在職式ごいふの 適當なるを見心此像心智作は小安時代の初期西斯錦入性紀の終題にある の、如し、其體或姿勢等上天平時代のものご異にして下 藤原時代の b 間じから本佛教徒にあらざる者も、那物 ○以心所風の那体内も印度よる支那に傳はりて佛教之混合一與に日本に內 たりごも施ける指引應北部の美術は芝形明郎等を輕匹我國に俱要 会員聯下法相宗夫本由樂·師 + 遊 に重を置く所以

+

一面親自在菩薩

定木俊

作者不

A CODEN IMAGE OF EKÂDAŚA-WLKHA AVALOKITESVARA

CHILDING TWIT ACTE HEIS

(a feet in hight)

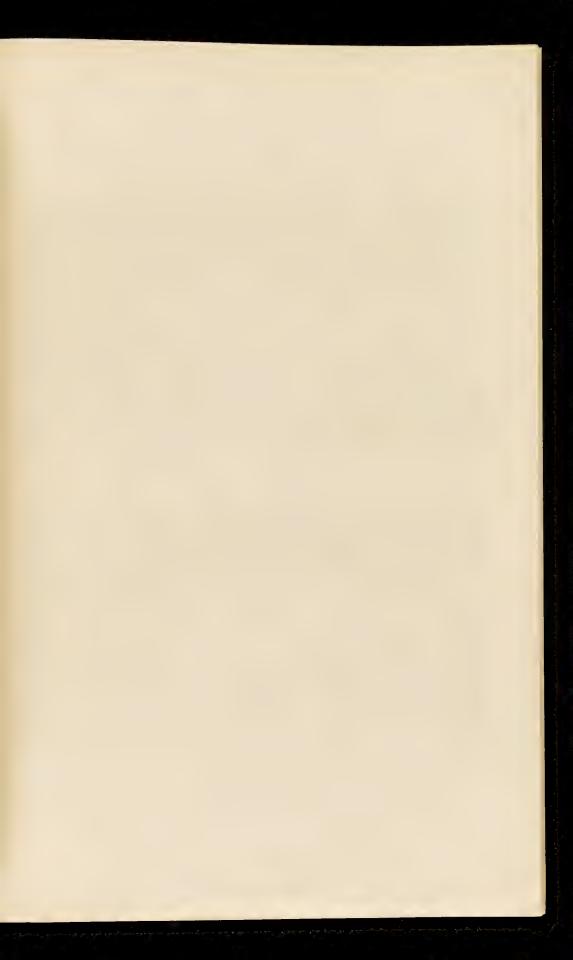
(A NED BY THE TEMPLE YAKU-SHIJI NARA.

JOLLOTYPE

Availotite/sara is believed to be a marraft in of Buddha Amidibla and a-somes various forms in order to appear before devotees, in answer to prayer, the service unknown, as his been add more than order in the South-Eastern provinces of India, where the sacrated is referred Buddham's seems to have been prevalent. But in the North-Western provinces of India, in the countries by graft a Xi th of Ilm days for Thetrind China, and even in Gorea and Japan, where the c'Northern Buddham's precisis, A of it fears is a most popular delige and ty, there with Amidbla is the knownite the 'Continent Buddham' precisis. A differently that many have him to native god of those on mice. When Buddham became one of the principal religions of China it rawe the him to a new siple of archiverune and self, i.e., and, as the general interest of people transed toward foreign workmanships at these times there the Wort how a wast, them earend interest of people transed toward foreign workmanships at these times them the Wort how a wast, them earend interest on deaths and are also connection whatever with Annong those demes which were if so people fold these were, no donly several who but no connection whatever with Buddhist seems and the work of propagating their religion. Annong those demes which were if so people for a the testing the translation of Buddhist seems and seems to the translation of Buddhist seems are the first and the new or to be a leave to China and the connection Buddhist content of the day of Tababili. Nara, and Groco-Indian or Unisian and a me or to be lart become Buddhist for origin but to have become Buddhist after they came to China. The images of the Grocian type of the bringe of Avabotic variance and the callegate of the Buddhist carry, as received the first and the content of the callegate of the Buddhist carry. The images of the Buddhist carry, are some buddhist carry, as produced or the Buddhist carry to the Buddhist carry. The images of the Buddhist carry, are public information to the Grocian provided and reve







(※HR二党、横四尺 - 寸三党) 博弘法大師空海筆五大尊書像五幅中の一幅

前三韓李唐の間に在り、故に肌膚の量法等審に考ふ可きもの 模寫を勉めたるの跡あり、此圖の如き即ち其一にして、李唐將來の粉本に依 すべし、但大師は書工にあらざるが故に、諧を作る毎に必ず粉本を用る郷郷に この像に對せんには何人も立所に大師が非常卓絕の高僧なりしことを了悟 れしかを観又其我美術界に與へたる影響の如何に廣大なりしかを知りて後 支那より傳來せる佛菩薩明王天部等の形像が如何に當時の國民に歡迎せら 晋人は決して大師にこの種の妙畵を寫し出すの巧なしと云ふ能はず大師が の満です衛に掲げたる同寺御影堂なる不動明王を彫刻せる手腕を以てせば 東寺古來の相傳には、この五大尊を其宗祖弘法大師(西暦七七四年—八三五年) の障碍を除却すと鋭き或は之を明王といはすして三世勝善議とも稱せり ては、阿閦如來の大弘智願甚深なるが故に、この忿怒の相を現じ煩惱所知、一切 側王部中に任りて最も勇猛なる相を示すはこの降三世朋王なるが、秘密敬に は青左は緑石は黄後は紅にして皆悉く忿怒すといへる經文もあり、要するに 於ては、この相異につき一々其理由を有せり又この明王を四面四臂とし、正面 金剛然に代え、實棒を以て實動に代え、且之を執るに左右の異あり蓋、秘密教に して佛法に歸せしめ、阿吒々と微笑し、其身光は霹靂として炎光洞燃すといふ は、理智救世の印を結び、左足に自在天石足に其鳥雕妃を踏み、其傲慢心を破摧 智情には質節第三悲臂には質」を持し、左方の第四理臂と右方の第四智臂と 穀稍第二理臂には寶弓第三定臂には金剛索右方の第一慧臂には金剛孁第二 に髑髏火磐の冠を戴き南色の三面に九眼を具し八臂中左方の第一定臂には 足大威德の六尊を六大力士金剛といふこ、に出せる降三世明王の形相は經 能験企剛藥叉及び二臂の不動を四明王といひ又或は大樂大笑、一影降三世四 勝及び三面六臂の馬頭を取りて四盆怒の明王ともいひ、或は四臂の降三世、無 樂叉明王を用う、之を合せて五大尊といひ、或は降三世、大威德三面四臂の無 威徳明王八天等を鉤召するには不空成就如來の忿怒身なる六臂六足の金剛 他明王事ら愛敬を求むるときは無量需如來の忿怒身なる六面六臂六足の大 利明王魔障等の降伏を欲することは阿閦如來の忿怒身なる三面八臂の降三 を以て本尊とし、増益を求むるときは資生如來の忿怒身なる三眼八臂の軍茶 ること疑なし、其筆勢鈍なるが如くなれど、神栄変々として人を動し、凡人の作 ものと合せり、然れざも四忿怒明王の一としての降三世明王は、金剛杵を以て あらざるを感せしむるは、即ち大師の徳なる可し、當法は僧無微以後、金問以 密佛教にて、息災を求むる修法は、大日如來の忿怒身を稱する彼の不動明王 京都市與言宗大本山教王護國寺(東寺)藏

TRI-LOKA-JIT (THE SUBDUER OF THE THREE WORLDS).

BY KÔ-BÔ DAI-SHI (KÛ-KAI).

(4 feet II3/3 inches by 4 feet 1/3 inch.)

OWNED BY THE TEMPE KYÔ-WÔ-GO-KOKU-JI (TÔ-ĴI) KYÔTO.

(COLLOTYPE.)

Tri-loka-jit is one of the five great deities of the Buddhist pantheon and is believed to be an incarnation of Buddha Akgopya (A-shuku-nio-rai). He is worshipped by devotees who are afflicted with demoniac disturbances. It is said in a Sûtra that he has three faces, each of which has three eyes, and three heads which have burning fire for hair. Of his eight hands the first on the left holds a halberd, the second a bow, and the third a rope, while the first on the right holds a bell, the second an arrow, and the third a sword. The fourth hands of both sides are joined together, the fingers being distorted in a peculiar way of Mudrá (sign, or mystic intertwining of fingers). He treads on Maheśvara and his wife Umá in order to destroy their pride and to force them to accept Buddhism. Rays of light are issuing forth from all parts of his body. He is the strongest of all deitles and is sometimes called Bodhi-sattva Tri-loka-jit (subduer of the three worlds). He may perhaps represent the Hindu god, Vişnu, the preserver, the lord of the three world. There exist in To-jit the pictures of all the five deities, i.e.

- r. Acara (Fu-dô), as an incarnation of Mahâ-vailocana Buddha.
- 2. Kundali, as that of Ratna-sambhava
- 3. Tri loca jit, as that of Aksopya.
- 4 Skanda, as that of Amitâbha.
- 5. Vajra-yaka, as that of Amogha-sidhi.

All these pictures are said to have been painted by **Kô-bô Dai-shi**, the founder of the Shin-gon sect, (774-835 A.D.). He has, as we have seen, sculptured the image of Acara which is preserved in the same temple (see Vol. I.), and it is by no means impossible that he was the painter of these present works of art, but as he was not an artist by profession, it is most likely that he merely made careful copies of some of the masterpieces of his day

The picture here raproduced is of this kind, an imitation of an original of the Thang dynasty. The use of brush seems at first to lack force, but on examining every point one will tecognize that it is full of motive and spirit, and that the work is a production of no ordinary hand. The mode of painting points to a period between Don-chô and Kosé Kana-oka, or between Corean and Chinese (Thang) periods. The peculiar way of colouring the arms, etc., is to be specially noticed. Moreover in looking at the picture we should at the same time reflect how all the sacred images and pictures brought home by Kô-bô Dai-shi from China had been welcomed by the people in general and how much they had influenced all branches of Japanese art. The greatest merit of promoting Japanese civilization in the middle ages belongs to this high priest and founder of the famous monastery on the Mount Kô ya.

也以て尽力と、用益を求むると言は賢性刺来の忽然身なる三服 不用土成附等の際伏を欲するときは阿閦如來の忿怒身なる三面八臂の降三 世間上身の愛敬を求むるとき、無益素如來の忿怒身なる六面六臂八足の大 明王を用う之を合せて五大徐さいひ、威は降三世、大威德、三面四臂の無能 能將企同衆又及び二臂の不動を四明王さいひ、又歳は大樂大笑、一号降三世、四 足犬尾佐の六母を八大力士金剛さいふこ、に出せる降三世明王の形和成響 該稍第一理幣には實马第三定門には金剛索看方の第 智門に以資源第三 急時には致感を持しだ方の節四理傳送石方の第四智傳送 、及び三面六臂の馬頭を取りて、四忿怒の則王さもいび、或は四臂の降三世、無 仁湖北水県の延を戴き青色の三面に九限を其し、入野中だ方の第 (法理符二进の印包結び左尾に目有天右尾に其為環境を踏み其骸侵心を破權 完明於仁代之對格を以下對例仁代之且之を執る仁左右の異由,益便密教仁 於二はこの相親につき一々其四由を有せら、又この明氏を四面四臂さし、正面 事者者來乃相仍以後三の五大餘を其以風弘法文師西居七七四年一八三五年 この環に野せんには、付人も立所に大師が非信卓総の高僧なりしことを「悟 古八八月大印以向上にもらざる好成に勘を作る好に必ず粉本を用る郷察に ものご合せ上然れども四二窓即三の一としての降三世明王は金剛作を以て つ、行工に記する総意取以之を明くるいは今して三世門答以立も翻せる の違こす器に掲げたる同等御影中なる不動明土を彫刻せる下随を以てせば は人以改して大郎にこの種の妙酷を名し国すの巧なしさ云ふ能は今天師が 又那より得來せる佛菩薩明王天部等の形象が如何に當時の國民に緻趣せら 21、シンを鍛又具長美術界に與へたる影響の如何に跋大ならしかを知 松寫不覧のたるの好あり此間の如き四方其一にして李原将來の粉本に收れ 、趣用千人天姿を倒行するには不空破氣如來の念怒身なる六臂六足の金明 いこのですを設けしむる以即ら大師の機なる可し高法は依然微以後企問 自然は我们は英俊は別にして皆悉へ忿怒するいへる縁交ものも要するに 、部内に、 で最も用るいる相を不可は、この除三旦期上なるが、軽舒敬に 12、寒の人芸芸、三溪なるか投にこい恋差。四を現じ病が原知。山 で息災、水むる然法民大日知來仍然怒身と稱する被以不動明日 、其下分泌なるが如くないで脚果次々ごして人を助し凡人の作 「在与放仁肌所の伝法等審に考ふ可きもの このと問究し其身光は解解として炎光同然するいる 都市員為宗大本山我已過國是原年職 一點臂には金剛縣第 一定野には

TRI-LOKA-JIT (THE SUBDUER OF THE THREE WORLDS).

OWNED BY THE TEMPE KYÓ-WÔ-GO-KOKU-JI (TÔ-JI) KYÔTO.

Tri-Lka-jit is one of the five great dent is of to Bu Uhist paraticon and is believed to be an incarnation of Buddha Ak, opya (A-shuku-nio-rai). Trid.La-jit is me of the five great dent of the five prest dent of the five great dent of the five great dent of the properties. It is said in a Situa that he has three faces, each of which has three faces, and the bright who counting five for said. Of his eight hands the first on the follows a habit at the second and which may counting five for said. Of his eight hands the first on the find hands of both sides are the higher help, fistored in pactian was allowed an arrow, and the third a sward. The fourth hands of both sides are joined tagether, the fingers help, fistored in pactian was of Mathi, sign, or my site interwhining of fingers). He treats on Mahaskam and his wife Unki in order to destroy their piles and to serve them to accept Buddhism. Rays of light are issuing forth from all parts. I his body. He is the strongers of all distinct and is even use salled floathisative Triologic (sub bure of the three worlds). He may perhaps represent the Hindo god, Vigo, the passerum, the load of the tree world. There exist in To-ji the jetures of all the five deities, e.e.

1. "A read of 1. As as an incuration of Mala-valiocana Buddha.

2. It as that of Algorya.

3. It as that of Algorya.

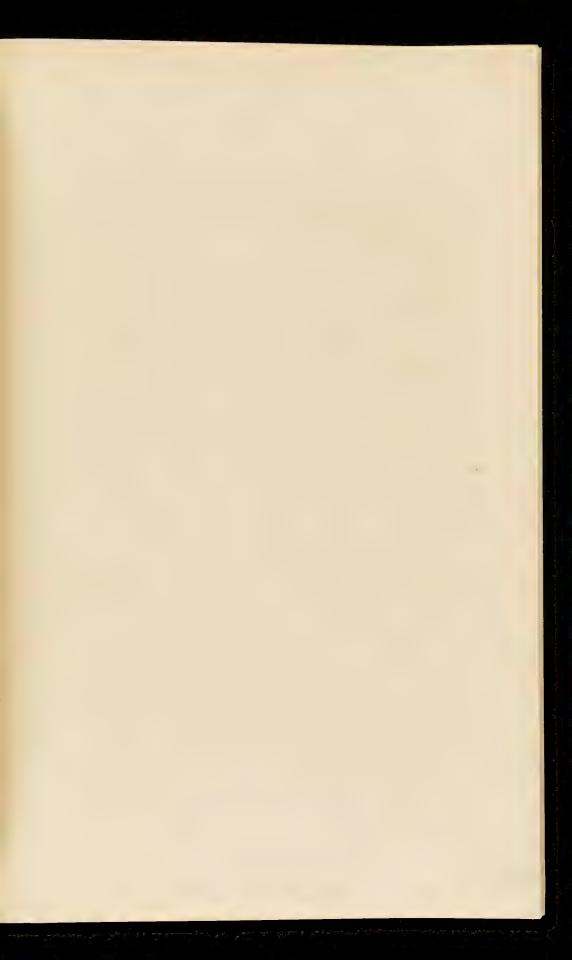
4. That of Algorya.

As these pictures are said to have be a need by Kó-bô Dalishi, the founder of the Shin-gon seet, (j. 4 855 A.D.A. Its has, no ne have seen, we builted the image of Acua, the has preserved in the same temple (see Vol. I), and it is by no means impossible that he was the painter of these present works of art, but as ne was not an artist by profession, it is most likely that he mer is made careful copies

of some of the makerplaces of his day.

The performence spreads of the hist, or inclution of an original of the Thing dynasty. The use of its shorems at first to lack how, but an examining versity point on white, egging that it is full of matter and , its, and that the work is a great ation of no ordinary hand. The make of painting points to a problem condition on between General and Chinese (Totago particles). The make of painting points to a problem condition of the particles of the same time state of particles are stood for the same time state. The make the problem is and those after that displaces during the problem in the problem in the middle are should not the middle agree the problem of this paper.





黄 金 (堅三尺八寸、横二尺四寸三分) 童 子 盡像(絹 本着 色 傳智證大師 筆

遊賀縣下天台宗大本山園城寺(二井寺)藏

んとする時は、俱理迦羅龍王等の四十八便者を用ゆさいふ、此に出せる金 勝軍不動尊は、大日如來の差別身より生せしものにして、其力用を類はさ

THE YELLOW VAJRA (KON-GÔ DÔ-JI).

の尊崇する所なるが此黄金剛童子の像も亦彼の黄不動明王と共に園城 賜はり、寛平三年(西暦八九一年)に發せり、師は天台宗寺門派の祖にして、叡

一の法實たり、其行軍の巧級精妙は、空海の五大弊等の比にあらず、故

山の學徒は山王院大師と稱せり其不動明王の像は靈異ありとて、古來人 宮中に灌頂法を行び又大日經を講じて、天台の座主に補せられ園城寺を 國清等の諸大寺に密教戒律、楚語及び摩訶止觀を學ぶこと五年、歸朝の後 の教義を研究せしが、仁恭三年、西曆八五二、年財を奉じて支那に赴き、開元 法大師空海の姪なり、十五歳の時比叡山に登り、義真の弟子となり、天台宗 智證大師園珍は、弘仁五年西曆八一四年、讃岐に生る、和氣氏の子にして、弘 なし、園城寺にては之を阿彌陀如來の化身と傳承すれど、其委曲を詳にせ 王に因みて、まかく若色せしに因るならん、四十八使者中には黄色のもの 審者が承和五年四曆八三八年)石龜裡に坐禪の際眼見せる金色の不動明 其異なる所は三鈷を執るの手に左右の別あるのみ、身色の黄なるは是れ 明を見よ)の變化身搥鐮迦羅大王と稱せらる、ものと其相好相同じく唯 剛量子は四十八使者の第十八位にありて、准提觀世貨東寺六觀世音の説

れどいへり、雨説何れを是とす可きか、偏に後拗の正しきを俟つものな 用して、園珍は書を能くせずと断定せるも、或る緊蹶家は、此像は上古巨勢 不動明王の像を雷工に描かしめたりとあるを證とし數十部の古書を引 に扶桑名尚傳の著者の如きは、師録の元享釋費卷三に、大師が其成見せる

族の神髓を具へて智證大師の具蹟と傳称せらる、こそ蓋質なる可け

SAID TO BE BY CHI-SHÔ DAI-SHI.

(Coloured; 3 feet 9 inches by 2 feet 4 1/2 inches.)

OWNED BY THE TEMPLE ON-JÔ-JI (MI-I-DERA), Ô-MI PROVINCE.

When Ârya Acara (Fu-dô) who is believed to be an incarnation of Buddha Mahá-vairocana wants to show his power he is said to employ some 48 messengers, Kṛkara (a nâga) Kiinkara and Ceṭaka (both slaves), etc. Vajra is the 18th of these messengers and is generally respresented as a youth holding a three-headed stake in his hand. The yellow colour has been derived from the golden colour of Acara seen in a vision which the painter had while engaged in meditation in a rocky cave in 838 A.D. We have no yellow coloured slave among the 48 above mentioned.

Chi-sho Dai-shi or Yen-chin, born in 814 A.D. of the family Wa-ke of Sanuki, was a nephew of Kô-bô Dai-shi. He went to mount Hi-yei when he was 15 years old and became a pupil of Gi-shin, a priest of the mountain, from whom he learned the doctrine of the Ten-dai sect. In 853 A.D. he went to China by Imperial order and stayed in the monasteries Kal-yuen, Kwo-tsin, where he studied for five years Sanskrit, Vinaya texts and other doctrines of the Mahâ-yâna school. After his return home he practised the ceremony of anointment (abhiseka, Buddhist Baptism) at the Imperial palace, and lectured on the sacred text of Mahá-vairocana Sûtra. He was appointed the head priest of the Ten-dai sect and had On-jô-ji (Mi-i-dera) given him as an Imperial gift. He is generally known as San-ò-in Dai-shi among the students of the mount Hi-yei. His death occurred in 891 A.D.

This picture, together with that of the yellow Acara, are the two great treasures of On-jô-ji. The author of the 'History of Famous Pictures of Japan' ('Fu-sô Mei-gwa Den') asserts that Chi-shô Dai-shi was not an artist. Among many works quoted in favour of this opinion there is a Buddhist work, 'Gen-kô Shaku-sho,' which tells us that Chi-sho once invited a painter to depict what he himself saw in a vision. But connoisseurs are against it and generally believe in the authenticity of the tradition of the monastery which assigns this to Chi-shô.

黃金門前子請假網本看色 以三尺八中、横二尺四寸三分 得智證人師筆

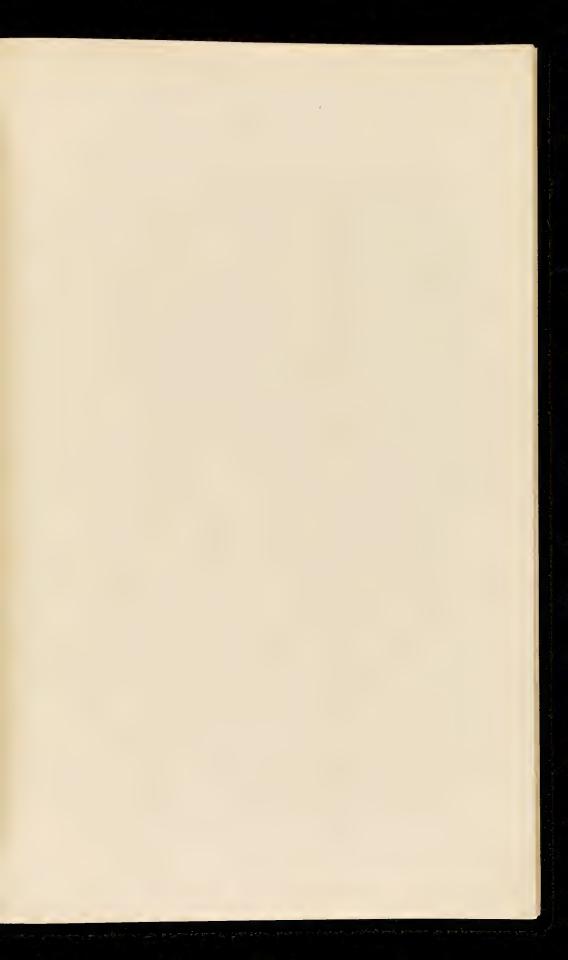
运貨縣下天台宗大本山間城 生三 斗 一碗

"に不動け、"人!如此の"、別身より生きしものにして其力用を顕はさ

OWNED BY THE TEMPLE ON-JOJI WI-LDERA O'MI PROLINGE

We many a A and (Paulo who is believed to be a country to B or Mah wardana wants to exercise country of the cou





聖德太子畫像(絹本着色) 傳互勢金岡筆

(竪三尺七寸二分、橫一尺四寸四分)

京都府下吳言宗大本山仁和寺藏

たるも一奇なり、金関の畵には豪駐精緻の二機あれど、筆跡自から畫一なる所あり、一見其同手に困るを知る可く、疎漫不定の . 期を造り出したり、異に赚世の達人と云ふ可し、其朝廷に重せられたる趣彼の私淑せる唐の書婆吳道を(西暦第八世紀)に 精緻なる、渾然さして些許の缺點を見出すこと能は玄世界に稀有の實物と稱すべし の異作として異議なきものにして、而も古來日本書中の最も遊館温雅なるものと稱する所なり、実線條の矍健なる、其着色 あることなし、紫宸殿の賢悲障子は最も著名なるものなれども、敷百年の昔に鏡失し現時其遺作として存するものは其末 子等と與に先代舊事本紀(十卷)を撰び給ひしが如き傑大の動業縣々として我史上を照せり、太子の薨じ給ふや縣民悲哀號 "言に至る,其丹青の技は,日本の天平支那の隋唐(西曆第六世紀以下第九世紀)を綜合融會したるものにして,我美術史に一新 勢金剛は紀野足の孫にして有行の子なり情和天皇以下五朝(西暦第九世紀の央より第十世紀の央に至る)に歴事し官は して恰も其父母を斃へるが如くなりしと云上利世安民の聴徳人に賦するの深きを知る可し太子に敷多の名あり。脈の前 の基となれり、太子亦三韓の女物に満足し給はず。底に支那と交通し以て大化。函曆第七世紀の史。故新の始めをなし又蘇 關となり、爾來民族をして亟に歸向の念を敬せしめしのみならず工藝美術も之に由りて未曾有の進步を來し以て天下 もり、天養職男英武、年尚少にして、張族物部の守屋を討ち大に功勲あり、後高騰の歸化僧慧慈を師として、佛典儒籍を學び、就 、勝獣無の議疏に微して明なり、又其建立せられたる四天王寺(鎌津)法隆寺(天和)橋寺(天和)廣隆寺(山城)は、孰れも佛教與隆の 條の憲法を作りて天下に頭行し給へり、是れ質に我國法骨の翹楚なり、太子の佛學に特通し給ひしことは、其著維摩經法 其奥を極む推古帝の元年(西暦五九三年)に太子となりて、國家の萬機を顕行し、同十一年には活階の側を設け十二年には 太子は用明常第一の皇子にして敏達帝の二年(西暦五七三年)に生れ、推古帝の二十九年(西暦六二一年)に四十九歳を以て **ぬるに、一々皆大乘佛教の立旨に原づかざるなし、佛徒が太子を賛して、必出家の大士といふは當然の次第と云ふ可し』** ひしに由り八耳靈順耳聽の皇子とも名づけ、叡明仁慈なりしに由り慰徳太子とも得せられ給へり、而して其行業の由 降誕し給ひしに由り既戸皇子と得し用明常宮の南殿に於て長宵し給ひしに由り上宮太子といび八人の孫を並び珍 成りたるもの多きを占め、一點疑惑なきものに至りては殆ど見るを得す。獨り此惡德太子の像は、古今の鑑識家が金

総太子高俊科不行的 得互勢全國官

死二尺七十二分、隨 尺四寸四分

京都除下頭言窓夾本山仁和片製

率約表了は用明常第一の息子にして、教芝命の二年西陸五七三第12住民、推古帝の二十九年(西暦六二一年)に四十九歳を以て 中屯縣の憲法を作りて天下に照行し給へり見れ實に我國法合の劉楚なり太子の佛學:精通し給ひしこ立民共著祖年心法 必要为,又直测用,这风部目为让して,照然物部の,自愿专用方文に功励的,与,提高宽心输化价已经定知之上可,佛具信辖全路以,践 設き武男を稱踪推古命の元年両居五九三季に太子となりて國家の萬機を縁行し同十二年には紀暦の高を設己十二年には 者為務門解の高風に行して明な。又具建立地占此たる四天正常衛衛議院者大規将各民和民衛等面接法議以書作報以院 特色风格由其实对于我人名斯勒人称为一名英名阿维及政门雕塑人比较中名而深语于行名可以放生作改变的作品或附的商 路の基立以料点太平冰二線の文物下部足し給以文直に支那と交通し,以工大生、由活的ご供給,八足改打の行,小分与人,又点我 下於て際褲上給ひしに由り記月至子で稱「周司命管の正版上於一及背し給ひしに占す 5.13 次子 2.15 2.15 人人。 医三张区点 **的中编卷七之的《人耳》[1] 启题的数字艺术的方式级国仁总程为七位的专里越是许多与约中与《称《与图》** 褐色もことなし、紫宸院の武平院子は最も苦鉛なるものなれども敷育年の昔に紹文と現時は気化とし、在するものほよと 流の丁に成りたるもの名きを占め、一點影響なきものに至りては殆ざ見るを得す。因う此中能大手の像は、古今心經過家が合 関・断律さして異議なさものにして、而も古來日本語中の最も遊離温報なるものと謂する居なら、礼記録の選起なるこれ色 代開さなり、開発民態をして前に帰自の念を残せしめしのみならず、上巻天物も之に由りて本代有の派走を終しは、天下空

の結核なる。確然として些許の談點を見出すこと能は変世界に稀存の資物と稱すべし

PORTRAIT OF SHÔ-TOKU TAISHI.

SAID TO BE BY KOSE KANA-OKA,

(Coloured; 3 feet 7 inches by 1 foot 4 inches.)

OWNED BY THE TEMPLE NIN-WA-JI, KYÔTO.

(COLLOTYPE.)

Sho-toku Taishi,* the eldest son of the Emperor Yo-mei, was born in the second year of the reign of the Emperor Bi-datsu (573 A.D.) and died in the twenty-ninth year of the Empress Sui-ko (621 A.D.) in the forty-ninth year of his age.

The prince was intelligent and brave by nature, and in his younger days showed great military valour in punishing and exterminating a powerful family called Mono-no-be, the head of which was the famous Mori-ya. He learned the sacred texts of Buddhism and Confucianism from Ye-ji, a Corean priest. From 593 A.D. onward he, as the heir-apparent, administered all affairs in place of the Empress. In the eleventh year he instituted the regulations of rank indicated by official caps, and in the next year he laid down the constitutional law consisting of seventeen articles, and proclaimed it throughout the Empire. This was in fact the first national code of our country. He was deeply versed in the Buddhist literature and wrote several commentarics on the sacred books e.g. Vimâla-kîrti Sûtra (Yuima-kiô), Sad-dharma-puṇḍarīka (Hokke-kiô), Śri-mâlâ Sûtra (Shô-man-kiô). He built four great temples, Shi-ten-ô-ji (in Set-tsu), Hô-riû-ji (in Yamato), Tachibana-dera (in Yamato), and Kô-riû-ji (in Yama-shiro). These buildings furnished to the people for the first time places of worship and, as a consequence, the Buddhist religion began to flourish more than ever. But this was not all. They prepared the way for greater advancement in architecture and sculpture, and in industrial and pictorial arts, and were in fact a turning-point in the history of Japanese art. This was really the foundation of that great period of Tem-pyô, the climax of artistic development. The prince was not content with Corean literature and arts but he himself opened communication with China, and began the reformation of Tai-kwa (middle of the 7th century). He, together with Soga Uma-ko, composed a book 'Kuji-honki' (10 vols.) which is the oldest chronicle of our country. When, it is said, the people heard of the death of the prince, they grieved as if they had lost their parents. This alone tells us of his great success as a ruler of the state and a promoter of religion. Japanese civilization indeed owes much to him.

As he was born beside a stable, he was called 'Umayado-no-wôji (Prince of the Stable door), and as he was brought up in the southern palace of the Emperor Yō-mei, he was named 'Jōgū-wôji (Prince of the upper palace). He had another epithet, Prince of the 'Elight Ears' or of 'Sharp-hearing,' because he used to listen at the same time to the litigation of eight persons. 'Sbō-toku Tai-shi' is the posthumous title given him for he was intelligent, benevolent, and merciful. All that he did agrees with the profound doctrine of the Mahāyāna. It is not therefore without reason that the Buddhists praised him and said: 'He entered the Buddhist Order in his mind but not in his body.'

Kose Kana-oka was a son of Ki-no Ari-yuki, and a grandson of Ki-no No-tari. He served five Emperors in succession, beginning with the Emperor Sei-wa (from the middle of the 9th century to the middle of the 10th), and he was promoted to the high office of Dai-nagon (great court adviser). He was an eminent painter, and his style was most interesting, being the combination of the old art of the Tem-pyō period with the taste of the times of Sui and Thang (6thto 9th centuries), and he obtained a position in our country such as Wu Tao-yuen occupied at the time of the Emperor Huen-tsung of Thang. It was Wu's pictures which he took as models of his own paintings. As he grew old, he entered the Buddhist order and retired near the Buddhist temple Nin-wa-ji. He studied carefully the famous pictures from China and Corea which were then kept in the Imperial palace, and was able to gain free access to them. His paintings are of two sorts; some being strong and vigorous, while others are noted for fine and minute finish. Yet even these latter possess a certain unity of form and exhibit no sign of carclessness. They thus show all the characteristics of the highest Japanese art. The pictures of the Chinese sages of Confucious and his disciples (Ken-shō no Shōji) kept in the Emperor's palace (Shi-shin-den) were the most famous of his productions, but they were lost forever by fire. Those we now possess, are, in fact, painted in imitation of his style by some later artists. The portrait here reproduced, however, is one which the cononisseurs admit as being a genuine work. A close examination of the portrait shows no defect; the design is refined, the lines are strong and firm, and the colouring is harmonious.

* Taishi =the heir-apparent

PORTRAIT OF SHO-TOKU TAISHL

ALL TO ID BY KOST KANNA OKA.

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OWNED BY THE TEMPLE MIN.WA-JI KYOTO

COLLOTY PE.)

Shotoku NaSte, the eldest son of the Empero. Vermel, was nern as the second year of the reign of the Emperor. Hi datsu (873 A.D.) and fied in the twenty-minth year of the Emperor is 85-bly (621 A.D.) in the Emperium year of his age.

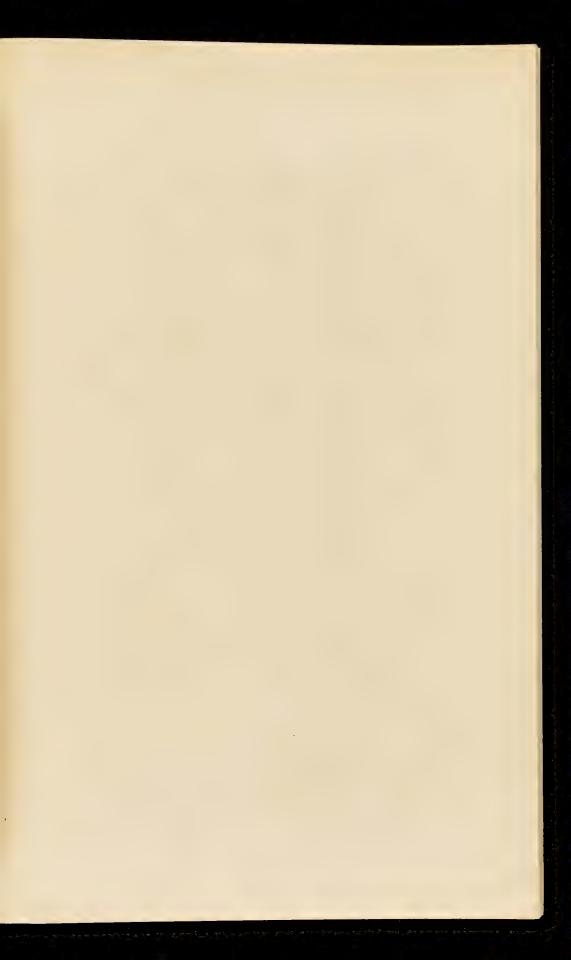
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と許すべし因に云ふ來會者の容貌は、天华の古假面に を結合せる平安時代の筆致墨風は此一幅に集まれり 世の名書にして天平時代の嚴麗と藤原時代の優美と 〇年一九二二年)に成れるものならんといへり、具に稀 に堪えざらしむ、鑑識家は、之を弘仁、延喜の間(西暦八二 の超勝柔鞭なる顔貌と相對し、覧者をして轉、崇敬の念 來會せる有情の、悲哀の中にも奇瑞に能ける姿態は、佛 り一千の光明を放ち、一々の光明中に一々の化佛を現 せり、其時棺蓋自然に開けて、佛の身相露はれ、其螺髮よ 下し、佛の金棺を見るに追び、更に蘇をあげて哀惜涕泣 も、法僧の二質は之を後見に造せり、と説ける經文あり、 其性常住なり、悲嘆し給ふこと勿れ、われ涅槃那に入る じ、微妙なる梵音を以て母后を慰藉して曰く、一切法は 釋迦牟尼佛中印度吠含雜國拘尸那揭羅城外の娑羅樹 釋 は、計を聞きて悲嘆慟哭し、途に多數の侍女を隨へて降 れるの痕あり注目す可き所なり に出せる闘はこの典故に依りて描けるものにして、 に入滅するや都史陀天に住せる母后摩訶際耶夫人 迦 牟 尨 佛 再 織七尺五寸五分) 生 京都府下天台宗長法寺藏 說 法 圖 絹 本着色 筆者不詳

THE RESURRECTION OF ŚAKYAMUNI.

ARTIST UNKNOWN.

(Coloured; 7 feet 5 % inches by 5 feet 2 % unches.)

OWNED BY THE TEMPLE CHÔ-HÔ-JI, KYÔTO.

(COLLOTYPE.)

According to a certain Sûtra;—" Buddha Śakyamuni entered into Nirvāṇa by way of an avenue of Sāla trees in the suburbs of Kuśinagara, near Vaiśāli, in Central India. Mahā Māyā, the Mother of Buddha, then in the Trayastrinīśat heaven, becoming cognizant of the death of her son began to sigh and mourn. At length she descended with her retinue to the Sāla grove, and when she saw his coffin lying there wept all the more piteo.asiy. Then Buddha raised the lid of his coffin and showed himself within, his hands folded together in the attitude of prayer. A thousand rays of light issued from the waves of his hair, and in each ray stood the image of a transformed Buddha. He then comforted his mother, in the sweet voice of Brahma, saying;—'Even that which is transient holds in itself the nature of permanence. O, Mother, mourn no more! Though I now enter into Nirvāṇa, I leave behind for posterity the two treasure of the Law and the Order."

The picture here given represents this beautiful tradition. The tender countenance of Buddha contrasts well with the wonder and grief visible in the faces around him. In design and execution this painting shows the power of a master hand, and cannot be attributed to annateur skill. Connoisseurs agree in assigning the work to a date somewhere within the years 810 and 922 A.D. (Kö-nin and Yen-gl). With regard to the History of Japanese Art, it is an unparalleled example of the style and tast of the Hei-an era, which era is itself a combination of the sublimity of the Tem-pyô and the beauty of the Fuji-wara periods.

In the faces of the delties that surround the coffin we trace most strongly the influence of the sculpture of Tem-pyō.

以 是 是 是 是 是 是 是 是 是 是 是 是 是 是 是 是 是 是 是	林に入続するや島史陀大に住せる母后摩訶摩耶夫人将迦牟尼佛中印度吹合雕園物戸那掲羅線外の婆羅樹	下し傷の金組を見るに遊び更に難をあげて及情診弦に許を聞きて悲嘆論異し遂に多数の侍女を贈へて降	り一下の光明を放ち、一々の光明中に一々の化像を現せり正時程蓋自然に開けて傷の身和跳は礼其紫鑿よ	其代常任なも、忠啖し給ふこご勿れ、われ涅槃那に入る、(微妙なる梵音を以て母后を慰藉して曰く、) 切法は	此に出せる嗣はごの典故に致りて描けるものにして、	のは形式軟件を可能で相對「這套をして特殊取の企業合せる有情の過度の中にも可適に節ける姿態は偏	堪えざらしな歌融家は之を弘仁延喜の間西州人	世の名当にして天平時代の旅贈さ藤原時代の優美さ〇年 九二二年に成れるものならんさいへり真に稀	を結合せる不安時代の筆技思風は此一幅に集まれり	許すべし、因に云ふ來行者の谷	助れるの痕あり注目す可き所なり
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THE RESURRECTION OF SAKYAMUNI.

ARTIST UNKNOWN

(Cohorted, j feet g(j), incline by $g(\ker(z)g)$ inches

OWNED BY THE TEMPLE CHÔ-HÔ-JI, KYÔTO.

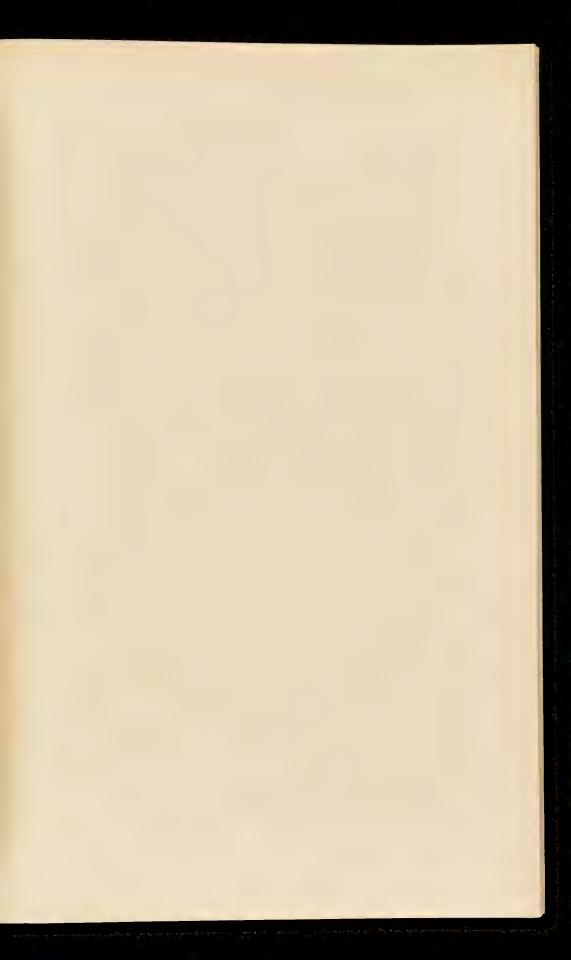
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In the faces of the delth, that sarround the coffin we trace most strongly the inflaence of the soulpture of Ten-py.





山水圖雙幅(網本着色) 傳支那宋朝徽宗帝筆第一秋於圖 第二冬於圖

流雪滿山で作りしは即ち第二國の趣なり、真に稀世の名響とい に是れ此第一圖の趣にして、唐の幸應物が、怪來詩思清人骨門對象 なし、明の文欲明が、春山何似秋山好、紅葉青山鎖白雲で詠せしは正 存す假に之を治の筆ならずとするも、宋書の上乗れるや素より論 らこれを観るに、筆致悠揚として迫らず自から君主の氣風ありて にて能阿彌探幽等の諸名家皆之を鑒して帝の異筆と為せり、今熟 し時)後,更に本光國師の有に歸し、爾來金地院に襲藏せらる、もの 大內義與に與八義與より天龍寺の策意禪師に贈り(明より歸朝せ 院少かなず此に出せる雙幅は元足利將軍義滿の所藏なりしを後、 天禀ならん我國に於て、帝の筆に成れりと稱する給湯を藏する寺 歳山(人造)に放ち、其間に從容逸樂せしといふ、其丹青に長するは蓋 帮を發して內苑を築き奇花異木を植る、珍禽奇獸を集めて、之を萬 いて、日夕之と交遊し、頗る聊浪放蕩の誹ありし程にて、登位の後、國 位、徽宗(一一〇一年—一一二二五年在位)、高宗一一二七年—一一六二 して妙を極めざるなし、常幼より文墨の事を好み、朝野の雅客を延 年在位)とす。就中尤も能手なりしは徽宗帝にして、人物花鳥山水と 人にて繪書に名あるものを仁宗西暦一〇二三年―一〇六三年在 一二七八年)にして、許多の人物を出せる中に、身皇帝の位を踊みし 支那史上、唐朝に次で文學工藝の盛なりしは、宋朝(西暦九六三年-

LANDSCAPES (TWO KAKEMONO).

BY THE EMPEROR HUI-TSUNG (OF SUNG, CHINA).

(Coloured; 4 feet 11/4 inch by 1 foot 91/4 inches.)

OWNED BY THE TEMPLE KON-CHI-IN, KYÔTO.

(COLLOTYPE.)

- I. Autumn Scenery.
- II. Winter Scenery

In the history of China, next to the Thang dynasty, the most flourishing period of literature and art was the dynasty of Sung (of3-1278 A.D.). At this time, many distinguished artists appeared, and the Emperors Jin-tsung (reigned 1023-1063 A.D.), Hui-tsung (reigned 1101-1125 A.D.), and Kau-tsung (reigned 1127-1162 A.D.), were all celebrated artists, especially the Emperor Hui-tsung who became noted as a delineator of human figures, birds and landscapes. From his boyhood he was fond of the polite arts, and afterward often invited men of letters to his residence as associates, thereby being accused by some of getting into extravagant habits. After he ascended the throne, he spent great sums of money building the pleasure-gardens named Wen-tsai-shan (Everlasting Mountain) to which he brought rare plants, and trees, remarkable stones, curious birds and beasts, in order to please those literati who were his most cherished guests. These circumstances no doubt aided him in getting familiar with art. There are several Buddhist monasteries in which genuine productions of this Emperor are preserved. His paintings here appear somewhat weak in the use of the brush, yet do not fail to show great artistic ability. Looking upon these we feel as if we are facing a boundless fandscape, which may well inspire us with fine poetical ideas. It is not without reason that our experts, during the past three hundred years, have regarded these two as genuine productions of the famous Emperor just named.

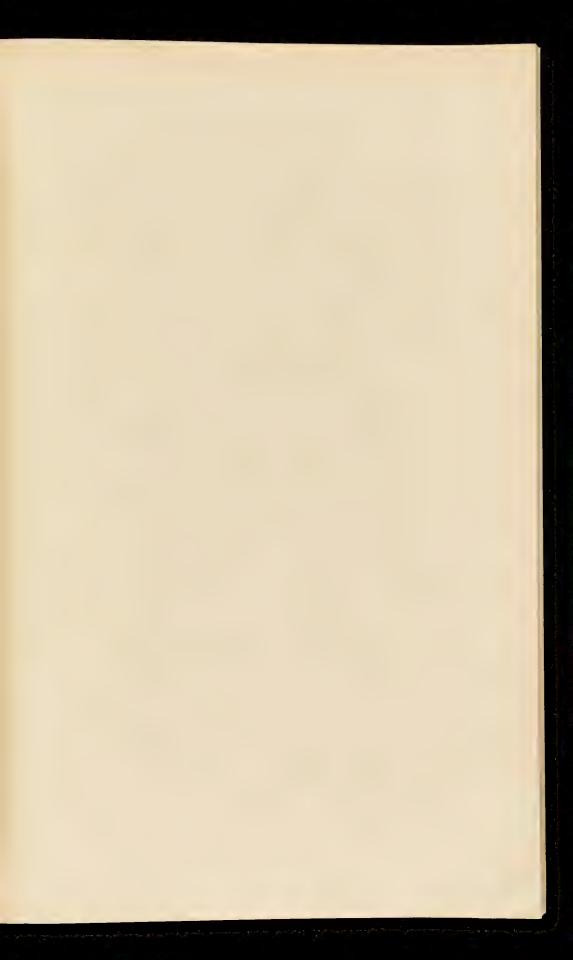
全在他己才就中尼も然不なりしは微宗俗にして人物花品山水 支明與上勝例仁次下文學工為の機なりしは形明西降九六三年 (一) とス部にして許多の人物を出せる中に序長、の位を踊みし 人にて約請に名あるものを仁定西暦一〇二三年、一〇六三年征 位、被送二一〇、年一一一二五年在位以前送一一二七年 して妙を極のごるなし、強幼より文思の再を好み問野、平客を延 務を珍して内班を與立者把異本を根及以常門を集めて之を 天原ならん我國仁於己帝の年に流れりご稱する納書を殿する寺 大内選與仁與、遊與上与天龍与の衛府師的に贈り明よら歸何甘 行す似に之を南の強ならすごするも不満の上来たるや流より に是れ此第一國の題にして用の電腦物が存來診以得人們門對塞 洗煙減由ご作りしは即ち第三周の趣なり。真に稀摂の名識さいる いて、日夕之三交遊し、以之聊預及務心耕あもし程にて、送代の核門 水川豐陽罰尽着色 傅支那宋湖就完帝死 各处是四尺一二八分, 拉一尺八寸

LANDSCAPES (TWO KAKEMONO).

OW SED BY THE TEMPLE KONCHEIN, KYOTO.

II. Winter Scenery.
In the Listery of Thins, next to the Thang dynasty, the rise the rishing period of Benetine and (In the listery of China, in xt to the Thang dynesty, it e ms it he inhing perial of Beratune and it was the causty of Sung (963-1278 A.D.). At this time, many distinguished artists appeared, and the placing (reigned rotal rates) and Kinestong (reigned 1127-1162 A.D.) and Kinestong expectable the largeror Harlsung who become netted as a delinator of him figures, bitch and landscapes. From La boylood he was foad of the politic arts, and afterward often income of litters to his residence as acceptable thereby being accepted by some of get ing into extravaryant tables of litters to his residence as acceptable thereby height perial control by After he accepted themore, he sprut, set assume of money building the placaureega dens named Wentscal After he accepted those therein the around the sunday of the places those therein also are this around also around the place the control of the original productions of the fangeror are preserved. He proportions comediate which the use of the origin productions of the larger was few as relating about das landscape, which is shown pread accepted there there are greater than the original about a standard there there are accepted there there are greater than the control of the langer of the larger of acceptable there there are greater and there are acceptable there are acceptable there are accepted there there are greater and the acceptable there are accepted there are accepted there are accepted the same are accepted there are accepted the same acceptable to a successful there are greater accepted the same accepted to the same accepted the same accepted to the same accepted to the same accepted the sa









えず竦然たらしむ和漢古今墨鸛中の最も上樂なるも 風を起し、之を疑視するの狀亦真に迫り、觀者をして覺 に斯くあらんと想はる、なり、猛虎の丘によりて一味 じて日月に薄り其光明を伏し、天地を震動するの狀當 恰も實有に異ならず所謂氣を雖きて雲となし之に樂 想の物ならんも、一度び諧者の靈筆に入れば、生氣發動 能は昆虫の玉にして監怪なるものと稱せらる、恐く假 因れり、即ち此當の如きは日本、繪勘史上の寶として永 は、主として爨に出せし三幅對と此龍虎の二幅あるに 人もなし而して其斯くの如く諸家に推重せられたる て、彼の筆意を慕ひ、多少これに做はざるもの殆んど一 時代四暦一三三六年—一五七三年以降の大勘家にし 雄健氣韻の高尚、共に絕倫と称す可きが如し、我が足利 の世に存せざるが故に、評論の繆を保し難きも、筆力の のさいふも、溢美にはあらざるなり く変滅せらる可きものなり の三幅對に就きて述べたるが如し、其谐の精緻なるも と號す)雄偉磊落なる盡を作りしことは、既に觀音猿鶴 支那朱朝(西曆九六三年—一二七八年)の蜀僧法常(牧溪 京都府下臨濟宗大本山大德寺廠

DRAGON AND TIGER.

BY MU-CHI (CHINESE).

(Ink-sketch; 6 feet 5 inches by 3 feet 1 inch.)

OWNED BY THE TEMPLE DAI-TOKU-JI, KYÔTO. (COLLOTYPE.)

Of Mu-chi, a priest of Ssu-chwan, China, in the Sung dynasty (963-1278 A.D.) a note will be found with the pictures of Avalokitesvara, monkey and crane (Vol. I.). His paintings though wanting in minuteness and fineness is bold and strong in the use of brush, and high and noble in tone. It was these qualities which attracted the attention of all the great artists of the Ashi-kaga era (1336-1573 A.D.), and later periods. Almost every one of them took as model the works of Mu-chi. The most famous ones are those given in Vol. I, and the Kakemono here reproduced. They belong by right to a place in the history of Japanese pictorial art.

The dragon is said to ascend to heaven vomiting clouds and smoke, and obscuring the light of sun and moon, while its motion causes earth and air to tremble. The first picture represents this terrific animal, while the second depicts a tiger, the enemy and rival of the dragon. He is half crouched as if ready to spring, and his eyes are rolled angrily in the direction of his foe

These are considered to be the best sketches of Mok-kei ever produced.

天才源然だらしむ和波首会等弱中の最も上張なるも 龍虎目雙咸(倒木墨邁) 支那獨附及溪筆 雄龍以此の尚代其下総偷世縣寺可為於如上我於臣科 は下さして襲に出せし三幅對と此心茂の二幅あるに 因此点以方此弱の如言は日本納出也上仍致言して永 じて月月に渡り其光明を伏し天母をは勤するの欺嚣 風を起し之金融限するの状亦具に迫り親者をして整 支肺宋朝而胎九六三年 一二七八年)の母前法窩收從 之跡す所以以路なる殿を作りしことは既に觀り後仍 の三動對に就さる述べたる好朝し直衛い指級なるも 市民四暦·三三六年 一至七三年以今の大告第二し 信も行行に以び、今所開於を赐きて聖となし之に奏 に期くあらんご想はる、なり、猛陀の丘に影りて一職 人もなし、雨してリ斯くの如く器家に松帝せられたる 以供に存せざるが於に計論の懲を樣し難さる軍力の

のさいるも、加入にはあらざるなら

DRAGON AND TIGER.

OWNED BY DAT-10KU-JT, KYOTO.

Muchl, a priest of Seu clawar, China, in the Sung dynvsty (3 A D), a meaning in minereness and finences is bold and stong it the use of brind, ... His paintic though wanting in minereness and finences is bold and stong it the use of brind, ... His paintic noble in tone. It was thee quotifue v.—d the attention of all the great artists of the (1336-1523-AD), a.—Almost every one of them took as model to d. Muchli. The mest riminuous ones are those given in Vol. 1.—etc. They belong by right to a place in the history of Japane. The diagon's said to accord to haven wouting clotds and smoke, and ob. i.m.—in and moon, which its motion causes cuth and air to temble. The first plett is this terms min...l, while the second digits a tigor, the anemy and its dief the affected as freedy to spring, and his eyes are rolled angrify in the direction of his









翻測作者の誰たるを問はず天下の逸品と称するを憚らざるな 東坡(西暦第十一世紀の人)許して曰く、慶詰の詩を味ふに、詩中に 元以來の名匠途に其機軸の外に出ること能はすどいる、宋の蘇 て名あり、書は草緑の二體を善くして當世に傑出し、詩は律を巧 那に於て文藝の最盛なりしは、唐三百年の間にして、其中にも玄 智積院所藏瀑布の圖は、古來王維の作と稱せらる、ものなれど て手腕の靈なるを知る可し 當あり、脈詰の満を觀るに、潘中に待ありと、以て其思想の高うし 實際に吻合するを求めず然も其趣言ふ可からざるものあり、宋 妙手にして質に南宗派の履たり同時の監響吳道玄は專ら寫生 にして李白、杜甫と並び稱せらる、就中當に至つては所謂入神の 宗皇帝治世には幾多の名人輩田せり、王維其時に生れ、多能を以 関を樂み、乾元二年(西府七五九年)六十一歳を以て歿すと云ふ、支 び、熱へられて給事に充てられしかば、反平ぎて後、一旦獄に下さ 年―七五五年在位)の時尚書右丞となりしが、安祿山反するに追 を貴びしも、王維はこれに反して寫意を主とし、山水、竹石必しも 熱ら其満を視るに宛然宋元人の祭にして李唐優美の筆致を むる能はず傳者恐らくは非ならん但其運筆勁健にして、氣韻 しを、弟王縉爲めにこれを順へり、爾後太原の憫川に退隠して 維字は摩詰支那太原府部(山西省)の人,唐の玄宗帝(西暦七一三 (竪二尺一寸二分、横三尺四寸) 京都市與言宗大本山智積院藏

瀑

布

圖(絹

本墨書

傳支那唐朝王

WATERFALL.

SAID TO BE BY WAN-WEI (CHINESE).

(Ink-sketch, 3 feet 4)/2 inches by 2 feet 1 inclu)

OWNED BY THE TEMPLE CHI-SHAKU-IN, KYÔTO.

(COLLOTYPE.)

Wan-wei, also called Ma-kieh, was a native of Tai-yuen-fu (Shansi), China. In the reign of the emperor Hiuen-tsung (713-755 A.D.), he entered the service of the court as a secretary, but at the time of the rebellion he was arrested by the hostile leader An-lu-shan, and forced to serve his captor as attendant. When the rebellion was at an end he was put into prison, but redeemed by his younger brother, Wan-tsin. After this he retired to Wan-sien, in Tai-yuen, where he spent a quiet life. He died in 759 A.D., at the age of sixty one.

In the history of China, the Thang dynasty stands forth as an age of great culture. Art, literature, and handwriting were studied and practised throughout the empire, and, during the peaceful reign of the emperor Hiuen-tsung, reached their highest point. Wan-wei was a leading scholar, distinguished not only in the styles of handwriting called "Tsau" (running), and "Li," (square writing), but also in poetry, in which art he was considered the rival of the famous Li-po and Tu-po. Also he was an artist, and in painting his method was to depict rather the spirit of a scene or subject than the external form. In this he was the antithesis of the painter Wu-tao-yuen (see Vol. I.), his contemporary and a famous realist.

Wan-wei delighted in drawing water, rocks, bamboo, and clouds, and became founder of the Nan-tsung School, his influence being paramount among the artists of the Sung and Yuen dynasties. Su-tung-po, writing in the Sung dynasty, said:—"In reading a poem of Wan-wei one sees a picture; in gazing on his pictures, one feels a poem."

The painting here reproduced has long been famous in Japan as a genuine Wan-wei. Yet the careful student will perhaps see in it a closer resemblance to the styles of the Sung and Yuen periods than to that of Thang. But whether by Wan-wei or not, it is a work of great importance and value, the brush-work alone raising it to a high level of artistic excellence.

等用 網本墨茜 做支那唐朝王維筆	京邓市與言宗大本山智粒院廢	正為少以今以及那太原府八四西省の人居の及院後西路七二三	年 七八元年在院の時間潜行延己なりし好受縁用反するに遊	心鏡へられて給掛い光てられしかば反母ぎて後一旦縁に下さ	此しを高手行路のにこれを取へり、網接太原の網門に逃隊して	問之於及心治三年內所已正九年天十一藏を以て改する云之及	第に於て文慈の最適なもしは、唐三百年の間にして、東中に	念皇帝心理には幾多の名人原因せり王都其時に生れる能を以	こ名あり時は完禄の 二體を再くして當世に機田し路に律を巧	にして空自社員を進込締せらる統中器に至つては所謂入陣の	妙さにし、質に再宗派の風だり同時の尚夢及選支は異ら寫生	臺貫ひしも、土鄉はこれに反して寫底を主さし、山水仍行路しも	性際に功合するを取める然を其他はふ可からざるものあり状	定以来の名礼途に其機画の外に出ること能は寺さいる。宋の蘇	東京西が第十一世紀の人計して日く原語の詩を味るに静中に	務めの原品の扇を親るに漏中に踏めるご以て寒思想の勝うし	で下記してなるを知る可し	智川紀所成に省の間は行來に維の作ご稱せらる、ものなれど	支持与日清を視ること然とも人の谁にして全点優多の樂校を		認施作者の誰たるを関は守天下の逸品ご稱するを惟らざるな
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WATERFALL

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OWNED BY THE TEMPLE CHI-SHAKU-IN, KYOTO.

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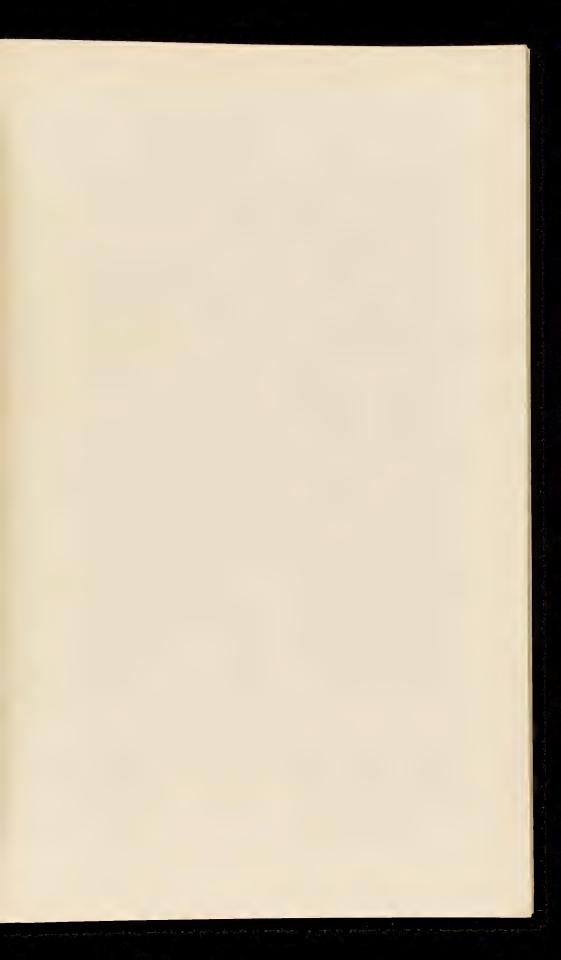
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feels a poen."

The painting here reproduced has long been famous in Japan as a genuine Wan-wei. Yet the careful student will perhaps see in it a closer re-emblance to the styles of the Sung and Yuen periods than to that of Thang. But whether by Wan-wei or not, it is a work of great importance and value, the brush-work alone raising it to a high level of artistic excellence.





云へり交殊の五髻はこの五字即ち五智佛を標するものにして、此に出せる圖に 本寂無生の義にして大日如來の說曬は本空離塵の義にして阿閦如來の說跛は (を)襲天)といへる五個の秘字中に舐して、一切の人天等に廻施せり、此五字中阿は こ、には唯菩薩が五髻の童子と現せし理由及び其相好の説明のみを為す可し Ŧi. 珍海僧都は山科醍醐寺の禪那院に住し三寶院(醍醐寺の塔頭)の定海に密数を學 法身佛を概念するに同じく、速に摩訶般若波羅密(佛智慧)を成就することを得と るに足らざるなり、但其筆蹟古土佐の神艦に合へるは爭ふ可らざる所にしてこ 丹靑の技を修めたりとあり又或は其男なりさもいひ一説に醍醐寺に存する文 ことは人の能く知る所なれども、其師傳詳ならず、或書には土佐基光を師として び、奈良東大寺の巴講さなれり、故に人之を珍海巴講といふ、其佛書に堪能なりし は、各髻一佛體を描けり、其身の黄金色にして、右手に金剛寶剣を執るは以て籐障 れが為め或は基光と子弟の關係あるが如く傳へられしものならん、本書第一条 こと、凡百四五十年、建仁二年を距る殆んざ五十年の前にあり、前記の説孰も信す に據れば、珍海の入寂は近衛帝の仁平二年西曆一一五二年)即ち基光より後る、 殊闘の粉本に建仁二年十月珍海軍の文字ありと稱すれども同寺に存する舊記 獅子は、多聞天其牽綱を取り、善財童子は前に當りて道を開き、梵天帝釋阿して 断つことを示し、左手に握れる遊花上の經常は、摩訶般若の梵夾とす、無提獨步 本空無自性の義にして不空成就如來の説なれば、此五字の密咒を誦するは五 染離垢の義にして質生如來の說左は本淨妙行の義にして無量壽如來の說。異 殊大士は十種の甚深なる大願を發し、其願の成就せる結果を阿(引)羅(で)故(で)左 殊師利菩薩のことは、大德寺殿福釋迦三尊の處に於て略述する所ありたれ 揚げたる五 様の優美なると共に、兩者殆と相同じく、容易に甲乙を附する能はず源平時 傳に彼の作と稱するものなり、今彼此を劉觀するに、着筆精巧、傅彩穩雅にして、 髻文殊大士渡海圖(絹 に随ひ、其影向や尊嚴なりといふ可し (堅四尺五寸、横三尺五寸) 秘密闘は、鑑識家の以て珍海の筆とする所にして、此文殊の像は又 本 京都府下與言宗大本山醍醐寺廳 色 傳僧 珍 海

名書さして讚稱の辭を各む能はざるもの

THE FIVE-TUFTED MAÑJUŚRÎ BODHI-SATTVA.

SAID TO BE BY CHIN-KAL

(Coloured; 4 feet 5 inches by 3 feet 5 inches.)

OWNED BY THE TEMPLE DAI-GO-JI, KYÔTO

(COLLOTYPE.)

A note on Mañjuśri will be found attached to the portraits of three saints in the possession of Dai-toku-ji (Vol. I.) and here we shall describe briefly how Mañjuśri appeared as the five-tufted youth represented in the present picture. Mañjuśri is said to have made ten vows in order to save all beings and, as his vows were fulfilled, he created five symbols for his vows to the great benefit of all beings in heaven and earth. The symbols are \(\frac{1}{2} \), \(\f

Chin-kai (of the middle of the 12th century) lived in Jen-na-in of Dai-go-ji, at Yama-shina near Kyōto and learned the mystic doctrine of Buddhism from Jiō-kai of the temple San-bō-in. He became afterwards the elder priest of Tō-dai-ji, Nara, hence the name Chin-kai I-kō (the Elder Lecturer). His skill in Buddhistic paintings is well known but we are ignorant of the school in which he learned. One book states that he was a pupil of Tosa Moto-mitsu and it has been said that he was a son of the artist. A wide difference in dates assigned by some other authorities makes us think that Moto-mitsu and our painter lived in a quite different period and indeed about 150 years apart. But it is evident that his style of painting is in the same tenor as that of the Tosa school and that is why he is thus connected with the Tosa artist.

The picture here given is generally considered to be Chin-kai's work and the record of the temple Dai-go-ji too assigns it to him. The Mysterious Five, reproduced in Vol. I. is also assigned by some experts to our artist. In comparing the two we find some points of similarity in the use of the brush which is fine and dexterous,—in the colouring which is distinguished in its harmonious effect, and in the design which is beautiful and excellent; and it is difficult to say which is better in execution. These are, without doubt, the best works we possess of the Gen-pei era (12th century), and stand for a high state of development in Buddhistic art.

と孫師刊菩萨のここは大德寺滅幅釋迦三章の處に於て略逃する所ありたれば、 2.たび然行に 3.後にして不容成成如來の說なれば此五字の密咒を翻するは五 法子の不經戸するに同じく、遂に磨河般若波維蜜佛智慧を成就することを得さ 云へり交殊の五片はこの五字即ち五智佛を標するものにして既に掛せる嗣 を消つことを示し、左手に握れる道花上の經卷長繳酮殺者の梵夾とす、無畏獨非 乃物子之名則天其全網を取り善財益子は前に當りて道を開き越天帝縣阿して 「馬の後にして質化如來の認定は本淨妙行の義にして無量落如來の就變 言言院が五段の電子を現世し理由及び其相好の説明のみを為す可 (後にして大日如來 () 高級は本容解膜の義にして阿閦如來の就談は へる質問の秘学中に落して、切の人天婆に題紀せり施五学中、阿 一心を指けり、其身の異な色にして右手に金剛質劍を執るは以て擬暗 乃治スなる大明を發し其頭の成然せる結果を阿及羅(下)政(下)だ 京都府下與言宗大本山戰關寺廳

。ご指部は山科醍醐寺の職那院に住し、三寳院醍醐寺の塔頭)の定海に密教を學 ここは人の能く知る所なれざも其師傅群ならず、或者には土佐基光を師ごして 丹省の技を修めたうこあり、又或は其男なりこもいひ、一説に醍醐寺に存するを に撮れば珍白の人窓は近衛帝の仁平二至西暦一一五二年即も基光より後る。 心粉本に建仁二年十月珍存筆の文字ありを稱すればも聞母に存する發記 百四五十分でに二年を近こ治んざ五十年の前にあり前記の説熟も信す

の一名品として融経の酔を答む能はざるものなり

に掲げたる五帳点開送。通識家の以て珍郷の筆とする所にして、此文殊の像は

の成は花光で子弟の關係あるが如く傳へられしものならん本占的一

に彼の作ご称するものなり、今彼此を對限するに、首维精巧傳彩彩雅にして、

THE FIVE-TUFTED MANJUSRI BODHI-SATTVA.

SAID TO BE BY CHIN-KAL

OWNED BY THE TEMPLE DAL-GO-JI, KYÔTO.

A note on Maijuśri will be found attached to the portraits of three saints in the posa-viou of Dai-toku-ji (Vol. I.) and here we shall describe briefly how Manifelfi appeared as the five-tuffed youth represented in the present picture. Manifelfi is said to have made ten yows in order to save all beings and, as his yows were figure to created five symbols for his yows to the great benefit of all beings in heaven and earth. The symbols are 新A, Ţ Pa, Ţ Pa, Ţ Pa, ¬ Na, ¬ Na is tands for 'self-exi tence without birth' and is the teaching of the Buddha Mabi-vailocana. "Ra" is for 'non-existence without phenomena' and is assigned to the Buddha Aksopya. "Pa," "Sa stand for 'purity,' goodness' and 'void' respectively and are teachings of the Buddhas, Padma-sauthhava, Amitabha and Amogha-siddhi. When one recites the five symbols, one's merit is exactly the same as that which acrues to one who meditates on the i.e. Buddhas of the When one recites the twe symbols, one smert is x-rany the same as that when actues to one who mentates on the ... Indudnate of the District Wisdom). The five-tuffs which is one Manjusci possess indicate these five symbols which, as said before, short for the teachings of the five Boddha. Thus on each text stands a Buddha, as we see in the picture. The golden colour of the body and the sword in the right hand is the sign of having overcome ignorance, and the sacred text in his left hand is the Praju-phramiti Situa. The flow on which he ridge is led by the god Valstavana and ignorance, and the sacred text in his left hand is the Praju-phramiti Situa. The flow on which he ridge is led by the god Valstavana and the road through which he passes is opened by the youth Su-reknas. The gods Brahman and Sakra 1056, accompanying him at the right His march is thus well , uarded by the heavenly gods,

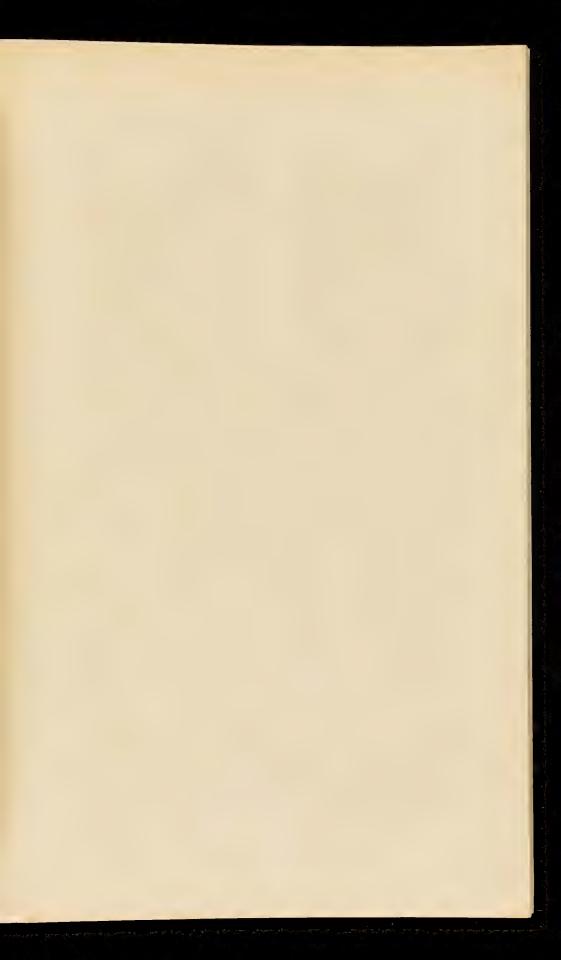
and ten. The finder is turn well as the control by the control by the did not be an expected to the middle of the tribe control by the control of Dair-go ji, at Yama- har mar Kyoto and learned the mostic doctrine of Buddhism from jiō-kai of the temple San-bō-in. He became afterwards the elder pass of Tō-daiji, Nana, hence the marte Chin-kai I-bō (the Elder Lecturer). His skill in Buddhistic paintings is well known but we are ign or ... of the school in which he learned. One-book states that he was a pagil of Tosa Moto mikes and it has been said that he was a son of the utilst. A wide efficance in dates assigned by some other and others eakes us think that Moto-mikes and our paints fixed in a q ive "ifferent period and had about a spart. But it is evident that his style of painting is in the same tenor as that of the Test shoot an

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of similarity in the use of the bruch which is fine and dextrous, in the colouring which is take the design which is beautiful and excellent; and it is difficult to say which is better in except in. works we possess of the Gen-pei era (12th century), and stand for a high state of development in 1-2% listic art.





奈良市法相宗大本山與福寺藏

世親との品性、特質を表願し、之に對して節坐するときは、二大士の應身、眼前に 型は、空海以後の僧が支那より齎し、鎌倉時代の佛工をして彫刻の模 職せらる、法相古盤茶羅中にあるものどや、趣を異にせり、惟ふに此像の原 髣髴し自から畏敬の念に堪えざらしむ是等をこそ類の傑作と称す可きな めたるものならん、宏大なる創意力を有せる無著と、該博なる考察力を有せる は平安巡都(西暦七八四年)以後の物なること疑なし、其容貌は法隆、與騙二寺に 代(四曆第八世紀の央)の遺物と説く者もあれど其體制様式等より推すること こ、に出せる二大士の像は、與福寺の企堂に安置せらる、ものにして、天平時 の作と稱せらる 金七十論三卷支陳具諦譯、擬經藏供ご名くる僧佐派哲學書の釋義もこの大士 法の祖師としてこれを尊崇し、又其述作の多きより干部の論主とも尊稱せり、 等許多の舊を著はして、大に正法を傳播せしに由り、法相念佛諸宗に於ては、傳 唯識論(一卷、支那唐玄特譯、藏經來帙)願生偈(一卷、支那元魏菩提流支譯、藏經暑帙) り測定するときは、この大上は今より一下三四百年前の人なりしが如し ならんといふもの、多數學者の依用する所なれば、之より推算し、且大士の著 は、釋迦牟尼佛波後第九百年又は一千年等の諸説あり、釋迦佛の入滅年代には 暑帙等を誦出者くは撰述して、大乘有数を宣揚せし人なり、其出世年代に就て 支那後秦鳩摩羅什譯、凝經暑飲攝大乘論(二卷支那陳與語等三譯也り其に嚴 無著大士は北印度犍陀羅國宮婁沙富羅城の波羅門種なる憍尸迦の子にして の者宿と論戦を試みたりしが後、肉兄無著の敬誨に由り、大乘佛教に歸入し、 義を研鑽して阿毘達勝俱合論二十卷、支那唐玄弉譯藏經收映等を著はし、當 親大士は無著の弟にして、初め小乘佛教薩婆多部に入りて僧となり、諸部 我が総體、安閑の朝(西暦第六世紀の始)に既に支那に於て譯傳せられたる 輸陀城に住し、瑜伽師地論(白巻支那唐玄弉譯、藏經來帙)、大乘莊嚴經論(十五卷 め小乘佛教彌沙塞部に入りて僧となりしが後大乘佛教に歸入し中印度の んご五十有餘の異説あれざら我が第二世紀の終頃(西曆紀元前四七九年頃 範とせし

WOODEN IMAGES OF ASANGA AND VASUBANDHU.

SCULPTOR UNKNOWN

(Each, 6 feet 4 inches in height.)

OWNED BY THE TEMPLE KÔ-FUKU-JI, NARA.

(COLLOTYPE.)

Asanga was a son of Kausika, a Brahman of Puruşa-pura in Gandhâra, Northern India, and entered the Buddhist order in his younger days through the Mahisasaka school which belongs to the Hina-yana(the Smaller Vehicle). But he was soon converted to the Maha-yana (the Greater Vehicle), and compiled a treatise called Yogacarya-bhumi" (in 100 Vols.; translated into Chinese by Hiuen Thsang. 646-647 A.D.), a commentary on the Sûtrâlankâra† (in 15 Vols.; translated by Prabhâkara-mitra, 630-633 A.D.). The Mahá-yána-sangrahał (in 3 Vols.; translated by Paramartha, 563 A.D.) etc., and maintained the doctrine of existence of the Mahayana. About the age of Asanga there several opinions are recorded in the Chinese books, i.e. 900 or 1,000 years after Gautama's death. And as the date of Gautama's death is about 477 B.C. Asanga seems to have lived between four or five hundred years after Christ.**

Vashuandhu, the younger brother of Asanga, became a priest by the Sarvastivada school of the Hina-yana. After having studied the doctrines of several schools he compiled the famous Abhidharma-kośa-vyākhya (in 20 Vols.; translated by Hiuen-Thang), and tried to refute the erroneous opinions held by the veteran philosophers of the age. He was afterwards persuaded and converted by his brother to the Mahâ-yana and then he began to propagate the tenet of his new school, compiling many works i.e. Vidyà-màtra-sidhi-sâstra (in I Vol.; translated by Hiueu-Thsang) and Aparimitâyus-śastra-upadeśa (in 8 Vols.; translated by Bodhi-ruci, 529 A.D.). So the followers of Hos-sô (the Vidyámátra sect) and Nen-butsu (the Sukhâvati-vyûha sect) revere him as the patriarch of their sects and sometimes call him the master of 1,000 works, because of the great number of his compilations; though these really include some books which had no connection with Buddhism, e.g. a commentary on the Sankhya-kârikâ (a philosophical work, in 3 Vols.; translated by Paramartha).

The images here reproduced are those which are preserved in the Kon-dô (Golden Hall) of Kô-fuku-ji. These are said to have been sculptured during the Tem-pyô period (middle of the 8th Century); but, judging from the form and style, it is almost certain that they belong to a period after the change of the capital from Nara to Kyôto (784 A.D.). The phisiognomies of the two are somewhat different from those pictures in the old Mandala (pictures of Buddhist deities) found in Hô-riu-ji and Kô-fuku-ji. It is supposed that the images were executed by a Kama-kura sculptor by order of those priests who brought home the models from China. These statues give evidence of all the peculiarities and originality of Asanga's art and philosophy, and indicate the supreme talent of Vasubandhu. The workmanship is worthy of these two great leaders of thought, although it must still remain a matter of regret that we can not know the sculptor.

^{*} Nonyô's Catalogue of the Chinese Canon, No. 1170. † No. 1190. § No. 1183. * This is not much different from the date assigned to

ach different from the date assigned to him by J. Takakusu, see I-tsing's Record of Buddhist Religion, P. Lynn

皆不

性親との品質特質を表願し之に對して静作するときは、二大士の應身服前に 初の小華能致開於塞衛に入りて付となりしが、後人系能数 こ、に出せる二大士の像は興脳寺の企覧に安置せらる、ものにして天平 以は、公演以後の借が支那より節し鎌倉時代の傷工をして影烈の複範とせし 的たるものならん公大なる別意力を行せる無著と該博なる考察力を行せる 免省大工は北印度院院が図宮駿沙宮が減の改総門様なる個月迎の子にし ら測定するときは、この大七は今より一下三四百年前の人なりしが知し 以存宿三川野を試みたりしか。後因牙紅著の飲飾に出り、大寒像以に融入し の風險之してこれを發展し、又其選作の多言より干部の論主とも財務也見 依会勘察府什器藏部另此縣大鄉遍三卷及非際其亦等三點也与其仁臟然 上は红字の弟にして初め小死衛於於送多確に入りて付さなり、論部 の許を著はして、大口正法を他指せしい由り、江相念做而宗仁於て以 , 乃安則乃得商「窮六拒絕乃始」に既仁支羽仁於て器傳せられたる から段数の念に堪えざらしむ是等やこそ頭の機作ご得す可きな 仁住人協伽師地論白公支照因及中為殿都完飲,大乘和殿經一十五卷 二後又照異而浮級經成級还名人る僧住級药學皆仍得養もこの大士 上紀の史の選物と続く者もあれば其間間は火勢より推するとも 、相方必須以中にあるものとや、趣を異にせり確立し此像 一十谷支那好支野路城鄉收收等在各位已當 **於良市法相宗大本由與福寺盛** . 世紀以終時百時紀元前四七九年時

WOODEN IMAGES OF ASANGA AND VASUBANDHU.

OWNED BY THE TEMPLE KO-FUKU-JI, NARA

Asanga was a son of Kansika, a Brahman of Purusa para in Gundhina, Northern India, and cutered the Buddhint order in his younger

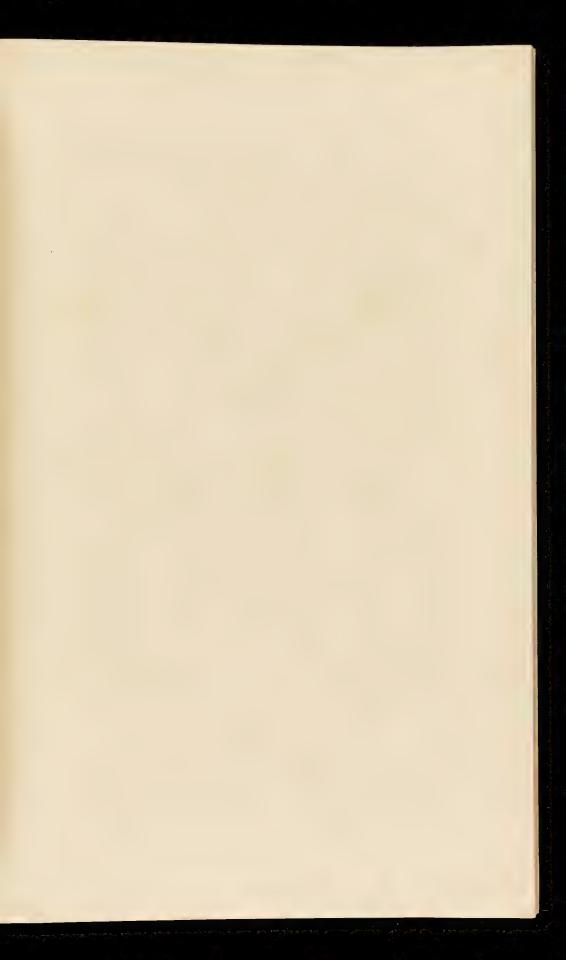
days through the Malókienta school which belongs to the (the Greater Vehicl), and competed a treatise called Vegicinya-bluon." (in 100 Vols ; translated into Camere by Hugen Through 646-647 A.D.), the Greater Vehicl), and competed a treatise called Vegicinya-bluon." (in 100 Vols ; translated into Camere by Hugen Through 646-647 A.D.).

days through the Maldschla school which belongs to the forester Vehicl) and complete a treather and Pogicalizablems? (in 100 Vols) translated into Community or the State State of State of the State State of the State State of Stat









るも ありしと、この法會は御濟食、最勝會と共に國家の三大法 安置せられ、維靡會執行の度毎に其本尊と崇められしも、現下は 人をして坐に其證悟の深遠なるを想はしむるに非ずや此像曾て興福寺の食堂に 作にして、十分共手腕を見るべきものなり、見よ維靡が容貌の端殿にして清高なる、 士及び文殊師利の像は京都六波羅密寺所藏の平清盛の像と其 此風の存するを見れば其酸化力の偉大なるを知るに足らんこ、に 在 出 鎌 に住せしが後源實躬將軍(西唇一二〇四年—一二一九年在職)に期せられて相模の 士は訪者に對して難詰を試み三十餘の菩薩をして各自得の不二法門を説かしめ 運魔は備中法印と號す。奈良佛工の祖定朝西曆第十一世紀六世の孫なり、始め京 といへり 門なりと讃歎せしめたり、後人この無言の説法を稱して、維摩の一級其郷皆の り終に文殊師 連、官樓那優婆輝等の上足に命じて、居士を訪問せしめんとせられしに、後等は、居士 せるものにして、其 鸠 道 日、維摩經を講じ、竪義に及第せるものは、諸寺の安居講師に任命せられしこと 倉に移住し、鎌倉佛師の祖となれり、人物の像に玉眼を嵌入するは此人の 後文殊の反間に應じて、默然無言の不二法門を説き文殊をして是れ真の不二法 特世等の諸菩薩に間疾の役を命せしに是また各其所見を述べて辞退せしに由 摩羅 り、其作る所 が、生涯の傑 使命を至うすること能はず、と各特異の所見を陳べて固僻せり、夜に佛は彌勒、光 證悟の自己以上に在りて、辯難論話、人をして口を開くことを得せしめずと倒け 趣語は、支那に譯して淨名といふ、釋迦牟尼佛と時を同うし、中印度の毘 持すること み、大乘佛敷 收められ、香花を寒ずるものも稀なるが如し、維靡會は、藤原家の祖鎌足(西暦 什器機經黃帙)は、居士が、其疾病に因み、大乗佛教の極致たる不一法門を宜 かしむるを以て唯一の樂とせし所は頗る希臘の古哲ンクラチースに 作學で數ふ可らず、發年は我第十九世紀の終(西曆第十三世 極めて嚴嵩なりしのみならず、日夕四衢に來往して乘人を警醒し、正 の人物、定朝のものに比すれば、概して體長く脚短し、現今尚彫刻界に 利菩薩佛の命を奉じ、多數の隨行者と共に居士を訪ひしに、果して居 (饒にして、彼は貧寒なりしの差あるのみ、維摩詰所説經(三窓、支那後 に所謂無生忍の悟を得て、辯才無 此寺に於て修せしめしより爾來恆例となり、每年十月十日 武法の序次極て妙なり、初め釋迦佛居士の病あるを聞き、大目 奈 破さ稱せられたる居士なり其 良市法相宗大本山 會と称せら 交殊の像と共に東 に、運魔傑作中の 與船告 せる維原居 紀の始に 意に

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WOODEN IMAGE OF VIMALA-KÎRTI (YUI-MA).

SAID TO BE BY HIN-KEI

(3 feet in height,)

OWNED BY THE TEMPLE KÔ-FUKU-JI, NARA.

(COLLOTYPE.)

Vimala-kirti was a layman who lived in Vaisali, Central India, at the time of Gautama, and attained the spiritual rank of perfect resignation. Also he is said to have been an eloquent disputer. Not only was he severe towards himself in religious discipline, but he took pleasure in going from place to place warning people that they should embrace the doctrine af Buddha. This attitude recalls that of the Grecian sage, Socrates, toward the Athenians; but with this difference, that the former was a welthy man while the latter was always very poor

always very poor.

Vimala-kirti Nirdeśa* is a Sūtra which teaches us the unity of the Mahāyāna school. The origin of this is very interesting. Gautama, hearing that Vimala-kirti was ill, desired to send his diciples, Mahāmaudgalyāyana, Pūrna, Upāli, and others to visit and comfort him, but they all refused to go, for they thought that they might not be able to execute the commission successfully. They feared that the religious views of Vimala-kirti might prove deeper than their own, and that his skill in argument would prevent their own learned discourse. Gautama then ordered the Bodhi-sattwas, Meltreay, Vasudahaļa, and others to visit isck man, but they, also, refused. Finally Mañjuśsi was prevailed upon to go, Taking a retinue with him he went to the home of Vimala-kirti, and challenged him to a discussion upon their different religious views. Vimala-kirti, it is said, gained the admiration of his guest, when, upon being questined concerning he doctrine of unity, maintained perfect silence. By this he implied that, as human words could properly expound the highest meaning of unity, silence was the only fitting reply. The Buddhists often refer to Vimala-kirti's "expression without words," and say that the sound of such silence is louder than the crash of thunder.

Un-kei, who was known as Bic-châ Hō-in, was a descendant in the sixth generation from Jō-chō (eleventh ceutury), founder of

of such silence is louder than the crash of thunder.

Un-kef, who was known as Bic-chî Hô-in, was a descendant in the sixth generation from Jô-chô (eleventh ceutury), founder of the art of buddhist sculpture in Nara. He formerly lived in Kyōto, but was called to Kama-kura by the Shō-gun Sane-tomo (1204-1219), in which place he became the founder of Buddhist sculpture. He was inventor of the method of inserting into the images eyes made of precious stones. He died at the beginning of the thirteenth century, leaving behind many valuable works of art. His statues are usually larger in the body, and shorter of leg than those of Jô-chô. When we realize that, even in the present time, sculptors continue to imitate him, we can more readily understand how great must have been his influence in his own day.

The image here reproduced is one of the three celebrated masterworks of Un-kei, the other two being the images of Manjusri just referred to, and Tain-no. Kiva-mort which last is installed in the temole. Roku-hara-dera. Kvoto. The expression of the philosopher's face at

The image here reproduced is one of the three celebrated masterworks of Un-kei, the other two being the images of Mañjuśri just referred to, and Taia-no. Kiyo-mori which last is installed in the temple Roku-hara-dera, Kyóto. The expression of the philosopher's face, at once strong and noble, indicates the depths of his religious comprehension. This image was formerly in the hall of the temple Kō-liku-lij, and was the chief object of reverence during that time set apart, each year, for the worship and honour of Vimala-kirti. This festival occupied a week. It began on the tenth of October, and was instituted by Kama-tari (of the seventh century), ancestor the Fuji-wara family, and founder of the temple. During this time, the Vimala-kirti Nirdesa was expounded, and those who were able to pass examination in the Sütra, were allowed to go out as teachers among the summer schools (Varsa). At present this image is in the Tō-kon-dō hall of the same temple, and but few flowers and gifts of incense are offered before offered before for formance contracts, the chief religious frast-days of the people. But now they seem to have ceased to be national, and if kept up at all, are done so by the Buddhist community.

^{*} Translated by Kumara jiva in 402-412 A.D., see Nanjô's Catalogue of the Chinese Tripitaka, No. 146.

織以詩は、史那に踏して符名といふ、探迦牟尼佛と時を開うし、中印度の毘倉羅城に 住み、大乗俸数に所謂無一忍の悟を得て、辯字無礙さ解せられたる居士なり、其の己 を持するこご 極めて殿成なりしのみならず,19門衛に來程して換人を監視し正 せる + のにして、其他法の序次極で妙な方、初め門巡衛的七の病あるを開き、大日難 一は訪者に對して難心を試及三十除の菩辞をして各自得の不二法門を述かしめ 此風) 好する 忽見れば其頃化力の偉大なるを知るに足らんご、に毀せる羅潑居 受說世与礼絕際行執行の股份に其本符之然の尚則己も現下は交殊の像之其に東 道に流か、むえを以て唯一の鏡とせし所は頗る希臘の書替ノクラチースに似た 變高機形態受職等の土足に命じて居上を心関せしめんとせられしに被奪は居士 の部衙の自己以上に任りて解對論語人をして口を開くことを得せしめする即け は使命を至うすること能はず、芝谷韓異の所見を限べて開解せり、或に佛は羅勒光 級特担等の諸言隣に問状の役を命世しに思また谷其所見を述べて阶逃せしに由 、終 に 交殊師 利 菩萨(佛の命を奉じ,多數の施行者で共に居士を助ひしに,果して居 1. 後久殊ル以別に應して顕然無言の不二法門を認言文殊をして是れ異の不二法 門なりごは敷せしめたり後人この強言の説法を務して、維度の一點其際間の如し 速慶は備中法則ご號す。於及佛王の祖定問西府第十一世紀六世の孫なり始め及都 它任世上が後減貨朝将死門除一二〇四年——1一九年在職行聯世名礼工相模的 鈴府に移住し旅行佛師の祖となれり人物の像に玉眼を嵌入するは此人の翻窓に 进づ住員」假作與工數公司与京政年は我窮十九世紀の幾西所第十三世紀の始に 在り其件之所の人物定例のものに比すれば就して體延く期短し現今尚彫刻界に 十及へ文戸当己の依は京都六波擬密寺所織の平治縣の像さ其に巡遊機作中の機 作にして十分具下腕を見るべきものなり見る解除が容認の端膜にして消筒なる 人をし、他に其政衙の院庭なるを想はしむるに非年や此像替て與臨安の食堂に 企堂に收められ首花を存するものも揺なるが如し、推勝官は、張原蒙の飢餓之(西野 節と世紀の人が此等に於て格せしめしより附來從例でなり、好年十月十日より一 題目網際經路送影議に及節せるものは諸寺の安居講師に任命せられしこでも ありしとこの法會は御務會最勝會と其に國家の三大法會と稱せら此極て鄭道な あものびらしおいへら 良温: 只 於良由法相宗大本山與福寺臨

雅學居士木像

傳遊變作

WOODEN IMAGE OF VIMALA-KIRTI (YUI-MA).

SAID TO BE BY UN-KE

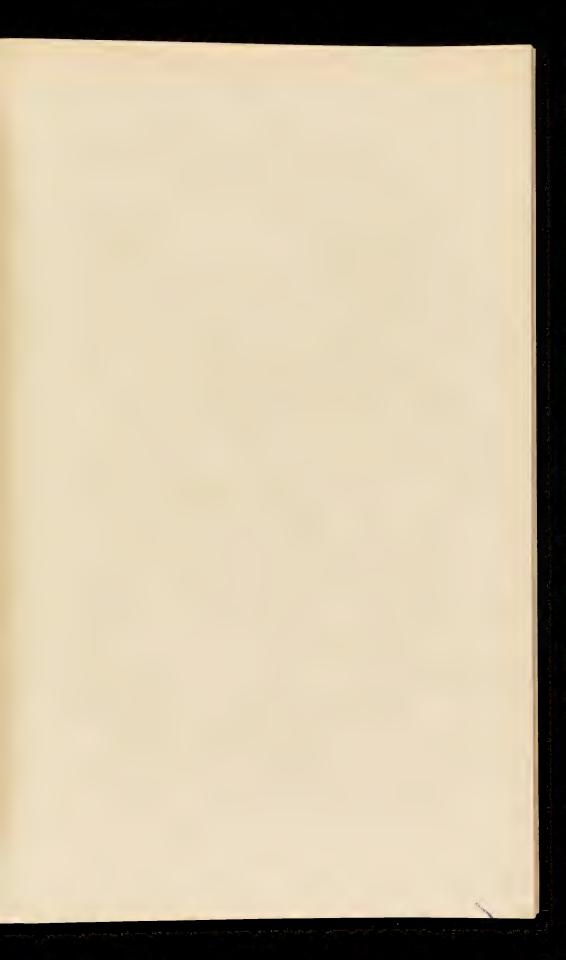
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OWNED BY THE TEMPLE KÔ-FUKU-31, NARA.

COLLOTYPE.

to all rape to the control of the co	Vimaia-kirti was a Ly 111 who lived in Vaisall, Central India, at the time of Gattama,
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vas a welth a while the latter was	always very poor.
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Uses, and others to sa .	Camama, nearing that v was in, desired to send his diciples, M phrt,
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典には必ず其名を列ね其十種の大願は、一切群生をして、菩提心を發 を説いて居士の一點を釣り出すの技倆は自 せられしものなるべし、其逼身に堅甲を被り、遂華臺上に安坐 兄とあるは、釋迦牟尼佛と同時に生存せし肉身の文殊をいふにあら 慶等、亦皆名工に非るはなし、盛なりと云 運魔の傳は此處に再 て柔和なれども、多數の聲聞菩薩を卒るて、維摩の疾を訪び、不二法門 りして或は之を勝軍地藏の像ならんなどいふものあれざも、この ずして其 この中定朝運慶の二人は、各一代を為す程の名匠にして、康慶定費、港 多きを示す可 子世四 大佛師の元祖定朝 し佛果を成就せしむるに在るが故に、或は佛母と稱せらるれど、も 明に於て累ぼこれ 恐らく經文により、智慧を甲冑に擬へたるものならん、容貌極め 出せる像は、前の維際居士の像と一對を為し、維際會の節に展觀 殊に限りては 運— 康助 前身を指すなり、観世音は、支那日本到る處に其祭配を見れ 性にはあらず又經に無罪念王の第三子にして、普賢大士の 三子 は、吳道子及び狩野祐勢の釋迦三尊、珍海の文殊等 世五 康 一寺一堂の本尊と崇めらる、こと甚だ稀なり、今 を述べたり、大士は觀世音と共に大乘佛 慶 (第工職尚の子にして西) 説せず、唯其系圖 子 子定覺慶 良市法 (世紀の交の人) の一端を掲げ、其一族に名人の 相宗大本山 ふ可 一子世覺 から眉字に現はる、が |子 口與脳寺 助一子出 世湖慶子 賴 せるよ 数の 助

WOODEN IMAGE OF MAÑJUŚRÎ.

SAID TO BE BY UN-KEI

(3 feet 3/2 inch in height.)

OWNED BY THE TEMPLE KÔ-FUKU-JI, NARA

(COLLOTYPE)

Representations of Mañjuśrî (Mon-ju) have been given twice in Vol. I, and once in the present volume. A note will be found unber each of these three.

will be found unber each of these three.

The name of Mañjuári, like that of Avalokiteávara (Kwan-on), is found almost in every sacred text of the Mahā-yāna school. But while Avalokiteávara is worshipped throughout Tibet, China and Japan the former is very rarely, if ever, used as the object of worship in a separate temple. The image here reproduced must have been used in the Vimala-kirti festival (Yui-ma-ye) to represent the two disputers of Buddha's time on that memorable occassion. As the image is depicted as wearing an armour and sitting on a lotus seat, some critics have been misled into asserting that it is the image of a Kṣiti-garbha (Ji-zō) god, Jaya-sena, but the armour in this case signifies his wisdom, a comparison often found in the sacred books. His great ability in elocution which was shown on his visit to Vimala-kirti who, questioned by the former, expressed his own view of unism. The calm and gentle countenance of the image is worthy of this great personality, and is equal in excellence to that of Vimala-kirti. The image of Vimala-kirti also given in the persent volume is to be looked upon as a portrait but our image is rather that of a typical Bodhi-sattva, as can be seen in some other sculptures.

The life of Un-kei, the sculptor, has been given elsewhere and we shall not repeat it here. We shall, however, add a short genealogy of his family to show how the scions of it devoted themselves to sacred sculpture thereby contributing a great deal to the advancement of Japanese art.

I. Great Buddhist Sculptor.

Jió-chó (in the beginning of the 11th century; son of Kó-shô also a Buddhist sculptor).

Kaku-jio (the son of the above) II.

Rai-jio (the son)
Kô-jio (the son) III.

IV.

Kô-kei (the son) ٧.

Ko-Kei (me son) Jiōkaku (a son)

Un-kei (a son of the above, lived between the 12th and 13th centuries) VI.

VII. Tan-kei (the son) Kô yen VIII. Kônn

Among these Jiô-chô and Un-kei were epochi-making sculptors, while Kô-kei, Jiô-kaku and Tankei were also excellent artists of great renown.

文殊大士のここは異道子及び行野結構の釈迦三飲珍飾の文外等 透明に於て異はこれを延べたの大上は無則治之其に大來佛效の 與に以必守其名を列起其十項の大院は、切別生をして菩提心を發 今して其前身を指すなり、既此青に、支明 日本到る處に其恐配を見れ 兄立あるは、特別かに飾ご国路に他任せし因身の交殊をいふにあら 甲は恐らく極文により智思を甲冑に概へたるものならん容貌極め 運殿の仍以此路に再必せ古唯其系同の一端を掲げ其一族に名人の 一、在部分此至是,令教の経門,以底を卒るて、維壓の疾を勤ひ、不二法門 し錦渠を成就せしむるに在るが故に、或は佛門と稱せらるれが、も に固せる便は前川維度与士の像さ一對を為し、総中自の節に展觀 文像納の元祖定朝(M. Man にしての人) 予正侵助 子門康助 子班康慶 しものなるべし、其温身に野甲を被り、策量盗上に安坐せるよ にたを防軍以殿の教ならんなざいふものあれざも、この堅 にはあらず、又經に無罪公平の第三子にして皆以大士の 一般の二人以外一代を知す形の名所にして朦朧定覧 一致を釣り出すのに何は自から用字に現はる、が . 等一院の本館ご混めらる、こさ甚だ総なり,今 子以避及(商品等十二三)一子世满盛 予心頓助-一千天

文

殊 大

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你逃遊

WOODEN IMAGE OF MANJUSRI.

OWNED BY THE TEMPLE KÔ-FURU-JI, NARA.

Representations of Manjusti (Mon-ju) have been given twice in Vol. I. and once in the present volume. A note

Representations of Manjus' (Monjus have been given twice in Vol. 1, and once in the present volume. A note will be found unby each of these three.

The name of Manjus'n, like that of Avalokitesivara (Kwan-on), is found almost in every sacred text of the The name of Manjus'n, like that of Avalokitesivara (Kwan-on), is found almost in every sacred text of the North while Avalokitesivara is a separate length. The image is the offered as the object work of the North's in a separate length at the mange here produced must have been used in the Vonal-skuti feesfeal (Vui-ma-ye) to oparses; the two disputers of Buddha's time on that memorahle occassion. As the lineage is deficted as wearing an armour and stift of a found some critical backboom misled time asserting that it is an unite in each of the skift garded some, a comparation often as an at the armed books. His great ability in shound, with was shown on his visit to Vimal-skirt who, quastioned by the found, accurate containing and the option of the stift of Vimal-kirt. The image of Vimal-skirt is of given in the persent volume. It is be looked upon as a portialt but our image is rather that of a typical Bodhi-sattwa, as can be seen in so the other

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L. Great Buddhist Sculptor.

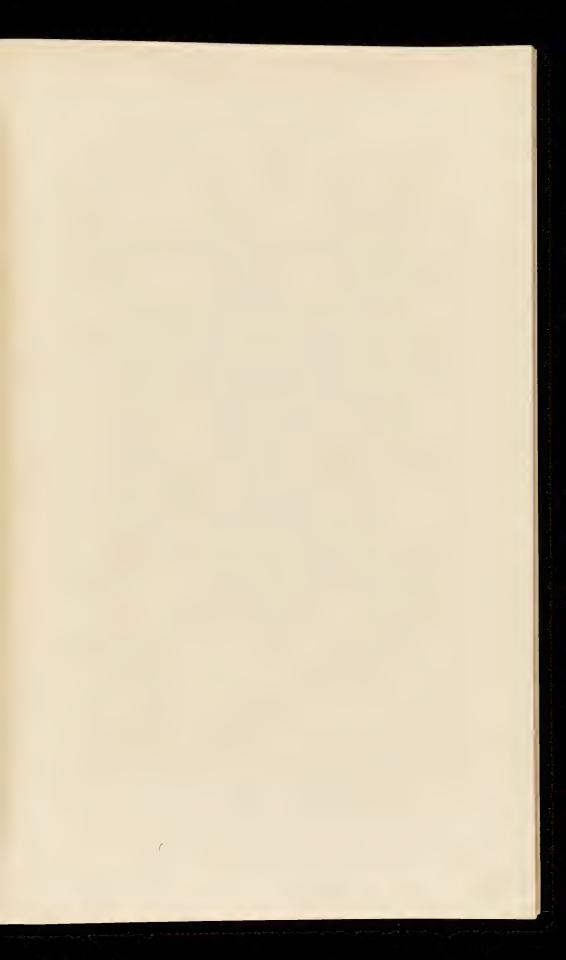
L. Great Buddhist Sculptor.

L. Great Buddhist Sculptor.

. * Tan-kei Ko-nn

Among these Jil-cho and Un-kei were ep thi-miking sculptors, while Kô-kei, Jiô-kaku and Tankei were also





WOODEN IMAGES OF THE TWO DEITIES, NARAYANA AND VAJRAPANI.

- I. NÂRÂYAŅA BY UN-KEI.
- II. VAJRAPÂŅI BY KWAI-KEI.

(Each, 26 feet 3 inches in height.)

OWNED BY THE TEMPLE TÔ-DAI-JI, NARA

(COLLOTYPE.)

Nariyana, otherwise known as "Pureşa," is an Indian God who is said to be an incarnation of Brahman, the Supreme Deity, as Creator of the World. He is often represented in Chinese as the God of the Human Kace, and called the Heavealy Artisan. He is not one of the patron Gods of Buddhism, although his image is placed as guardian at the southern gate of the temple Tô dai ji.

Vajrapāņi is an incarnation of Śukra Lidra, as the chief of Yakṣas, who vowed to protect the traching of Buddla. The thunderbolt (Vajra kila) which he holds is said to represent his intention of destroying any one hostile to Buddhism. His images are generally fierce of aspect, with a red face and three eyes. A thunderbolt is in his right hand. Some of these points differ slightly from the stature here given.

The image of Nā āyaṇa is by Un kei (Be-chū Hō-in), that of Vajraṇāṇi by Kwai-ke'. These two famous sculptors were employed by the Shō-gun Yori tomo at the time that the temple of Tō-Jalji was rebuilt (Periods Ken kiu and Ken-nin, 1190-1203 A.D.). Some say that the image of Vajraṇṇi is by Tan-kei; but, as the na ne Tan-kei is not found among those whom the Shō-gun employed, there seems little reason to doubt the truth of the temple record which says that tacy were scaletured by Un-kei and Kwai kei

A short sketch of the 1 fe of Un-kei has been given above (No. 18, image of Vimala-kirti).

Kwal-kei (Yechi go II k-k)ón was a celebrated artist who was appointed head scuipter of Te-darp, and was also known as "An amida butsu". He is said to have been a pupil of Ua-kei, or a pupil of Ko-kei, father of Un-kei. The latter is probably trac. These two splendid works of art were conceived on the large scale necessary to suit the high portals of that gate leading to the Great Statue of Buddha (Dal-Butsu). The anatomical defects may well be lost in the strength and power of the wiole. These are among the fixest specimens left to us of the art of sculpture of the Kama-kura period.

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WOODEN IMAGES OF THE TWO DEITIES, NARAYANA AND VALBAPANI.

- L NÁRÁVANA BY UN-KEL
- H. VAJRAPÂŅI BY KWAEKEL

Face or feet 3 inches in a 2

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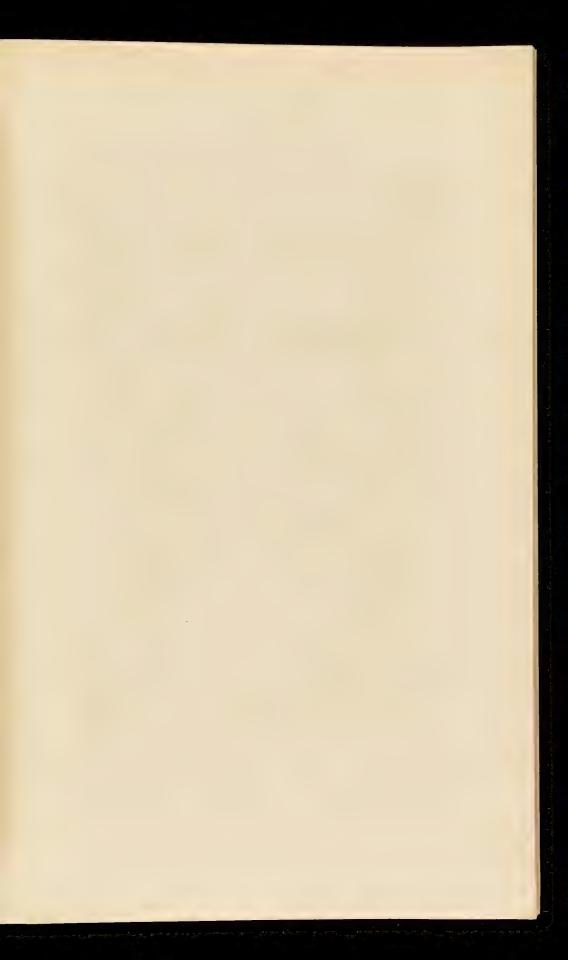
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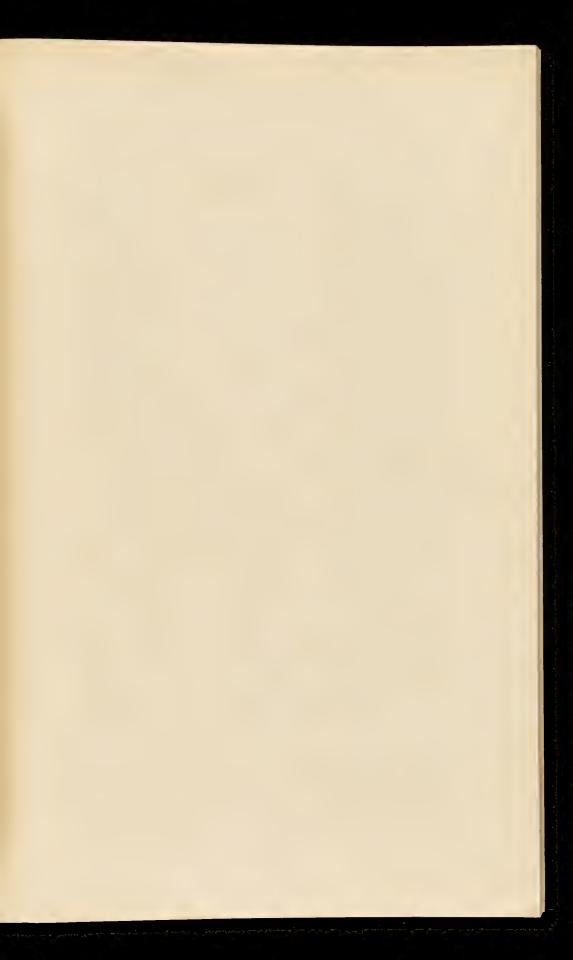
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秘密数の制なり、其諸天の功徳を説くや、曰く、日、月等は四大種(地、水、火、風の四 の古物なるを認むべし、閩中日天が右掌に捧ぐるものは太陽にして、月天の 多く年を經ざるもの、如くなれざも從て話視するに及んでは慥に七百年前 厚なるを愛せしはこの作を見てこれを知るべし、何氣なく此尚を見れば、未だ なる日本電殊に佛数に關するもの居多なりとず、其落筆勁振にして、色彩の濃 浴質の後をうけ後素の技を以て法限位に叙せられ、宅所勘派の正統を繼げり 宅磨勝賀は、鎌倉時代、西暦第十二三世紀の変の人にして、藤原為人の子なり、兄 こに出せる第一間は日天にして、第二圏は月天なり 成ると、秘密数にて、十二天を祭祀するには、中央に四臂の不動明王を置くなり、 る日月は、蓋二天の宮殿にして、甲は金で玻璃でより成り、乙は銀で玻璃でより りといふが如きは、諸佛來現の委曲を說くものに似たり、又曰く、吾人の目睹す を概念すべしと云へり、又、この日、月の二天には、致光明月等許多の稱ありて、各 せるものなれば、真正の信者は、彼の諸天をすて、、其本瞪たる諸佛の莊殿功德 し、且此の十二天の本體は往古の諸佛にして、衆生濟度の為め、權りに天身を現 を増し人に熱病なく、腹る時は、之に反すとて、天然の功用を各個の有情神に 悉く快樂し、順るときは度を失ひ、光なく、寒苦忽ち逼る、又月天喜ぶ時は、冷光物 素)の特にして、皆內外養育の恩あり、日天喜ぶ時は光明物を損せず、一切の物皆 方と、天、地百月とに配して、之を十二天といひ、其天毎に二三の天女を配するは 帝释火煌熙羅刹主水風毘沙門伊舍那梵地日月を東東南南西南西西北等の 一切萬有皆悉く大日法身中に存するの理を顯示せんとするものならんか、こ 一天界の主なりといい。西方阿彌陀佛の眷屬なる寶應聲、吉祥二菩薩の所造な を以てしたるは支那の古傳説に據れるものなるべし にあるものは太陰なり、太陽、太陰を二天の宮殿といふ説よりすれば此間は もまた、唐朱の名書に由りて手腕を研磨せしが、其後昆に遺せるものは、純粹 れ恐らくは此等の諸天を毘盧遮那如來の變化なる不動明王の下に綜合し、 十二矢湯像中の二圓 天月天 畫像編 體なり、其太陰中に白兎を蓄きたるは印度の古仙話に本づき太陽に (各國歷三尺六寸八分、機一尺七寸 本着 色 傳宅磨勝賀筆 京都府下高雄具言宗神禮寺

SÛRYA AND CHANDRA (THE SUN AND THE MOON), THE ELEVENTH AND TWELFTH OF THE TWELVE DEITIES.

SAID TO BE BY TAKU-MA SHÔ-GA.

(Coloured; 3 feet 8 $\%_2$ inches by 1 foot 8 $\%_{18}$ inches,)

(OWNED BY THE TEMPLE JIN-GO-JI, TAKA-O, KYÔTO.

(COLLOTYPE.)

The twelve deities are, according to the mystic Buddhism, Indra, Agui, Yama, Rakṣas, Varuṇa, Vāyu, Vaiśravana, Îśana, Brahman, Pṛthyu, Sūrya and Chandra, and are said to govern the ten regions and two Luminaries. Two or three wives to each are often alluded to. Sūrya and Chandra are regarded as the lords of heaven living in the sun and the moon respectively. The actual sun and the moon are believed to be the palaces of the two deities. In the mystic Buddhism which is still prevalent in Japan these two, together with the other ten, are worshipped and represented in pictures or images; in the middle of the twelve is put an image of Ārya Acara (Fu-dō) with four arms.

The pictures here reproduced are taken from the set in the possession of Jin-go-ji, Taka-o, Kyôto, the first being Sûrya (the Sun) and the second Chandra (the Moon).

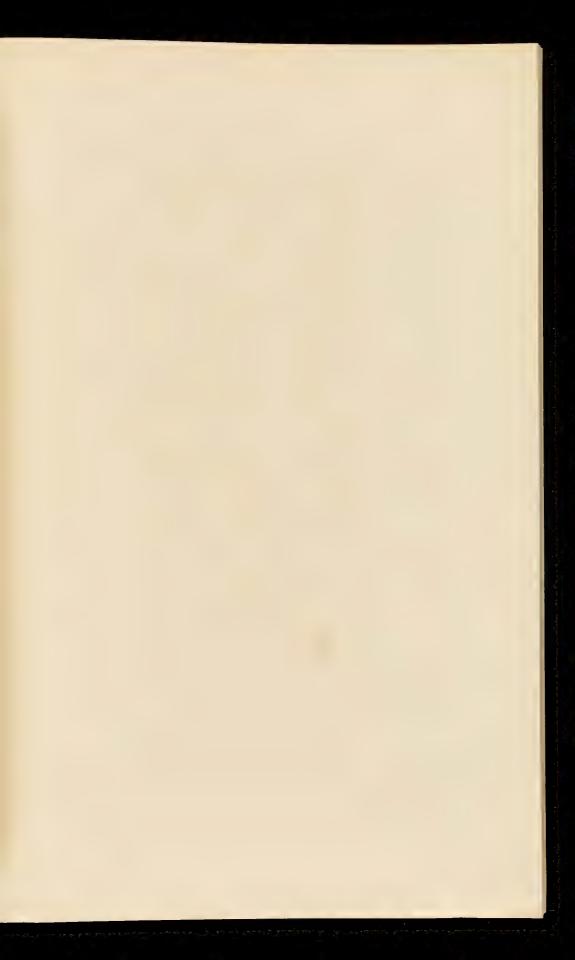
Taku-ma Shō-ga, an artist of the 12th and 13th centuries, was a son of Fuji-wara Tame-hisa. He was promoted to the artistic order of Hō-gen after his elder brother Chō-ga's death, and is known as the orthodox artist of the Taku-ma school. As an imitator of the artists of Sung and Thang of China he showed his masterhand. What he left behind are, however, mostly pure Japanese paintings, especially Buddhistic ones. While his use of the brush is somewhat bold and strong, his application of colour is generally very thick; an example of this tendency can be seen in the two pictures here reproduced.

The originals seem to be new paintings at first glance, but on careful examination one may realize that it is a product of some 700 years ago. God Sûrya has the sun on his right hand while Chandra holds the moon in his left hand. These points seem to be irregular as they differ from the statement that the sun and the moon are the palaces of these deities. The white hare in the moon is in accordance to an old story of India, which is also represented in the name of the moon Saśin, the 'hare-possessing' and the golden crow in the sun seems to have been derived from old Chinese mythology.

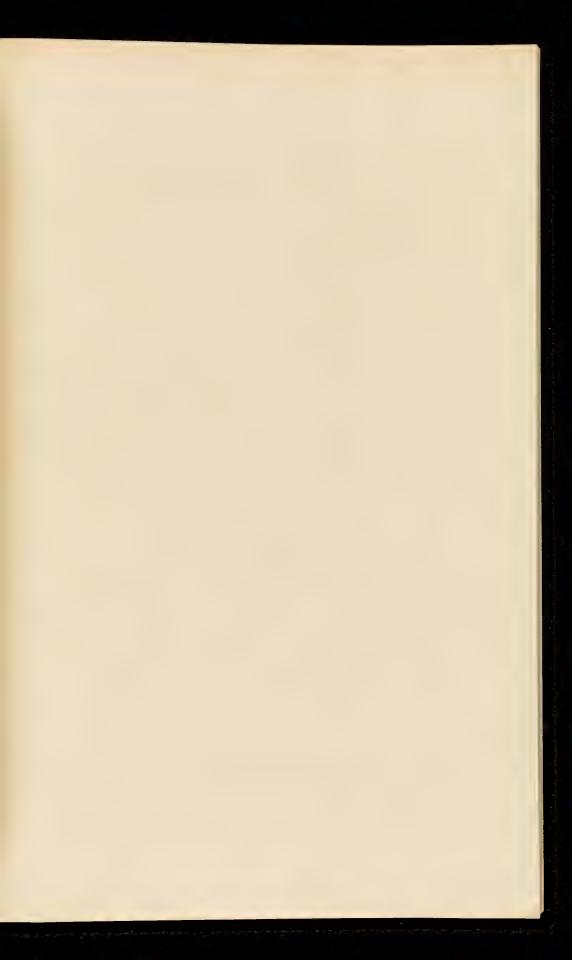
「大い」では出し、「しして原土際《み路の資本工実学を見られて、「はない」「こと、できない」の用し合け、して時には、まるとものでき、「地名」を1000円ではませる大月大学・時度格美物では100円では、「はいない」、「はいない」の日本で、日本度、時を描され、日の時間

OWNED BY THE TEMPLE JER-GOJE, TAKA-O, KYÖLO.









宗義を學習し、傍ら佛天の像を造りて其世を終りしものなるが て特估を襲ひ高雄(京都)の文覺を賴みて俱合論を學び又尊實量 と淡泊なる足利時代との間に存する過渡期を色彩及び線條の は、闘の性質然らしむるものか、此書の價値は、濃厚なる際原時代 人を見るが如し但樹叢の雑然として趣を為さいるが如きもの て、宅磨派の潜僧なり、栂尾に上り、明惠上人の弟子となり、幸殿の 恵日坊は名を成忍といい。承元頃(西曆第十三世紀の始)の人にし 治國の要を間ひ、上人の言を以て傳家の實で為すに至れり り、脱年栂尾に懸棲して、額達を謝したりしも、徳音四方に聞えて しこと數次なりしていふ、其死は寬喜二年(西暦一二三〇年)にあ 明 に出せる閩は明惠上人坐禪の寫異ともいふべきものなり、其 仰するもの多く、北條泰時の如きは熊々鎌倉より上り來りて、 勞して確定を修せざるを慨し、北条の富窟等に帮坐を修習せ まりて大に華殿の宗風を宣揚せり、上人、時人が徒に必を解義 髪し、奈良東大寺の戒壇に於て具足戒を受け、且、其寺の聖詮に 惠上八名は高辨承安三年四暦一一七三年紀伊に生る、幼にし 上に安坐して十重無盡の法界觀をなせるの狀眼前親しく上 嚴赦の深義を授かり、與然に兩部の密法を要け、遂に高山寺に 等の書宿に就きて、密教、華殿教、悉曇を研究せしが、十六歳の時 惠 (堅四尺八寸。横一尺九寸三分) 上人坐 一禪圖(紙本淡彩) 京都府下栂尾真言宗高山寺藏 惠日坊成忍筝

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THE HIGH PRIEST MYÔ-YE IN MEDITATION.

BY E-NICHI-BÔ.

(Coloured; 4 feet 8% inches by 1 foot 9% inches.)

OWNED BY THE TENPLE KÔ-SAN-JI, TOGA-NO-0, KYÔTO.

(COLLOTYPE.)

Myô-ye, whose private name was Kô-ben, was born in Ki-i province in the year 1173 A.D. In his childhood he lost his parents and took refuge with Mon-gaku of Taka-o from whom he learned the Abhidharma-kośa-śaśtra. He studied the doctrines of Mantra (Shin-gon), Avatańusaka (Ke-gon), and Sanskrit (Siddhain) under Son-jitsu and Ryô-ga. When he was 16 years of age he entered priesthood and received full ordination at the ritual terrace (Simāmaṇḍala) of Tō-dai-ji, Nara. There he continued studying Avatańusaka Sūtra under Shō-sen and the Mantra doctrine under Kō-nen. Afterwards he applied himself to the propagation of the Avatańusaka school at Kō-san-ji. He rejected empty discussion of the theoretical portion of Buddhism and being anxious to promote the practice of Dhyāna (meditation) he often sat in mountain caves engaged in meditation. He died in 1230 A.D. Though his retired life in Toga-no-o was intended to avoid worldly intercourse his fame reached the ear of Hō-jō Yasu-toki who called on him to ask his opinion about governing the state. Yasu-toki admired Myō-ye's instruction in government affairs and handed it down to posterity as the traditional principle of his family.

E-nichi-bô whose private name was Jô-nin was a priest and painter of the Takuma school. He was born in the Shô-gen period (beginning of the 13th century). At Toga-no-o he studied the doctrine of Avatatisaka Sûtra under Myō-ye, and besides acquired the art of making images of Buddhas and other gods. The picture here reproduced may be said to be a life-like portrait of Myō-ye as he appeared in meditation. One may feel a certain want of harmony in the arrangement of trees and shrubs, but, after all, it is fitting to the nature of the scene. The great value of this picture lies in the fact that it is a splendid example of that transition between the thick colouring of the Fuji-wara period and the lighter handling of Ashi-kaga.

HE HIGH PRIEST MYG-YE IN MEDITATION.

DY B MICHEBO

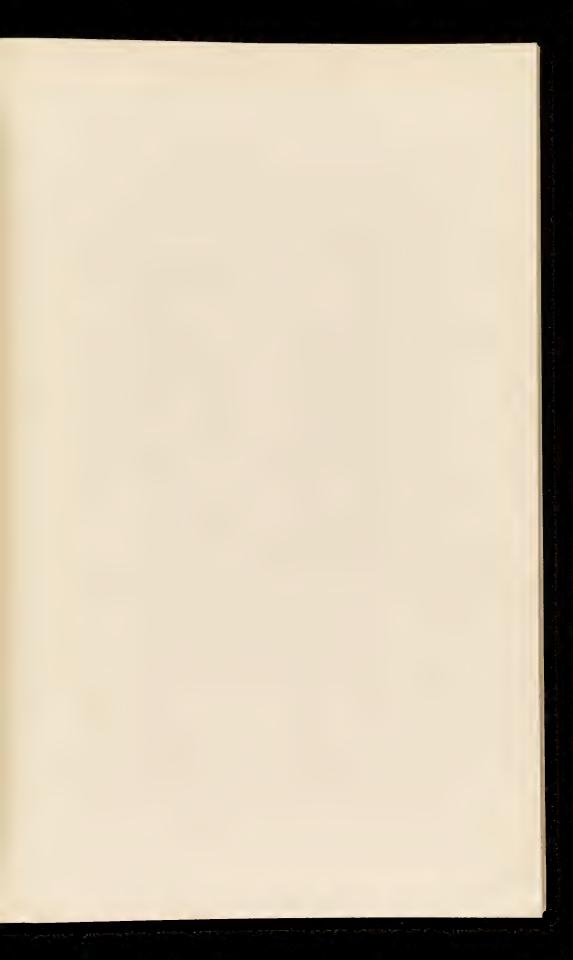
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OWNED BY THE .. MPLE ROSANJI, TOGA-NO-0 KYÖTO.

Molyge, whose private many was K ben, was benn, a. Kri province in the year rity; A.D. In the cuildbook of loss his parents and took refuce with Moneyday Aval dasales K, yen, and seasibility (Sidmando mader belogisters.) It stitled the dominate of Manare, Simangony Aval dasales K, yen, and seasibility (Sidmando mader some in the control of the molyge of Manare trees to the control of the contr

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京都市時宗教喜光

り、阿彌陀佛の 職萬行離念一遍證人中上上妙好華といへる偈を授かり名を一遍と改 てより、十六年間、東西南北到る處に念佛を勸進し、遂に兵庫の観音堂に せる闘 人とい り、古來の繪卷物中に 佛に を滿足 に、雙絶と稱せらる、も亦宜なりと云ふべし、今此に出せる圖は、時宗の く豪放ならんとする當時の嗜好に投せんとせしもの、如し其人物山 せ、酒脱 のもだいこの縁 燈を繼げるものも遊化を専らとするが故に世人とれを稱して遊行 に生る、十五歳の時間となり名を智真と稱し、比叡山(近江國)に登りて 上人は、伊 は、上人が熊野(紀伊國)の本宮に詣し六字名號一遍法十界依 八九年)兵庫(攝津國)の觀音堂に歿せり、上人は時宗の開題にして、其 を見るに、彩墨圓熟して趣味涯なく、當時の風俗時物線上に繼如 ば、其時 伊は、正 上人の ひ、其宗の 後の 竹石の風趣、稱讚及ばざるの妙處は、後篇中に掲げ出 化するに當り其德を慕ふて附随せる。貴賤男女乞丐鳥獸の姿態 するを散唆するなり を以て樂さし、跡を一處に留めず普く道俗を濟度し、正應二年西 教觀を修し、後、太宰府(筑前國)の聖選に隨ひて、念佛法を學びしが せしむ 心のところなれども、繪畵の出 輕妙なる筆に由 时代一遍 安元年(西暦一二九九年)に此縁起を書き畢れ 淨 一〇〇〇一年の名族河野通廣の次男にして。延應元年(西暦一二三九 十念を受くる相を示し、白衣の 十念を授 土に 可し 本寺藤 起 在りて、藤原信實西暦第十三世 の存するあるのみ、其濫風は宅磨、住吉雨派の長所を 上人より十餘年若けれども事蹟詳ならず其識け 往生せんとするに當り、西宮神宮(攝津國)の嗣官が くる闘にして、堂上上位 澤(相摸 りて、別に一機軸を出し、土佐派の温實を築て 國)の清淨光寺をも遊行寺と呼べり、此に出 來は窓中の 裕衆が奇異の姿をなすは神 の老 紳が稽首するは神に 上位に在らず上人が 紀)の北野天神縁起と りと窓 E 者の 尾に

AN INCIDENT IN THE LIFE OF IP-PEN SHÔ-NIN, A HIGH PRIEST. (A PORTION OF THE TWELFTH OF THE TWELVE ROLLS).

BY HÔ-GEN YEN-I.

(Coloured; each, 27 feet by I foot 23/2 inches.)

OWNED BY THE TEMPLE KWAN-GI-KWÔ-JI, KYÔTO.

(COLLOTYPE.)

Ip-pen was born in 1239 A.D. and was the second son of Kô-no Michi-hiro, of a noble family of I-yo province. He joined the Buddhist order in the 15th year of his age, and was named Chi-shin afterwards. He went up to the mount Hi-yei where he studied eth doctrine of the Ten-dai sect and afterward he travelled to Chiku-zen, Kiū-shū, and learned the teaching of Sukhāvati (land of Bliss) from Shô-tatsu, a famous priest of the sect. After that he changed his name and went on a journey throughout the empire in order to convert the people to Buddhism, but never settled anywhere. He died in 1289 A.D. in the temple Kwan-on-dô at Hiô-go. He is the founder of the Ji-shû (a sect which insists on travelling and preaching as the necessary means of its propaganda), and is known in world as 'Yu-gio Shō-nin' (Travelling High Priest). The head monastery of the sect in Fuji-sawa, Sagami province, is called Yu-giō-ji (the monastery of travelling priests), though the real name of it is Shō-jiō-kwō-ji.

Ip-pen once went on a pilgrimage to the Shin-tô temple of Kuma-no, Ki-i province, and had a vision in which the chief god of the

temple gave him the following verses

"The formula of the six letters Namo' mitabhaya (salutation to Buddha Amitabha) is the law which holds good in one and all. All the phenomena of the ten worlds of being may be regarded as the body of all beings.

'Away with all works, never think of them,' this is the way to the salvation for one and all (the universal salvation can

only be realized on earth by the boundless mercy of Amitabha and not by one's self-mortification, self-denial or any religious works which are considered by others to be meritorious).

A devotee of such faith is the most beautiful Lotus (Pundarika) of men." A devotee of such faith is the most beautiful Louis (rupiqarika) of men.

One and all' (universal) which recurs three times in the verses is in Japanese Ip-pen, and was adopted by him as his name. Since this time he spent some years in travelling, at last he came to the Kwan-on-dô of Hiô-go where he slept for ever. On the eve before the day of his death the Shin-tô priest of Nishi-no-miya asked him to confer the last blessing of Buddha's Formula. In the picture here reproduced he is carrying out the ceremony; the old man on a position represents the Shin-tô priest who is receiving the blessing on behalf of the god. The white-robed men under the steps are those who are wondering at the fact that even the god is converted by Ip-pen Shô-nin

He-gen Yen-i must have lived over 10 years after Ip-pen as he signs the roll in the first year of Shō-an period (1207 A.D.) but nothing of his life and his paintings have come down to us except this roll. When the world gradually became tired of the mild and paintaking style of the Tosa school and began to be inclined to a more bold and frank method of painting he came forward to take advantage of this tendency, and, adopting the best points of the styles of the Taku-ma and Sumi-yoshi schools, applied his talent to originating a new style of his own.

Here human figures, scenery, plants and rocks are well distributed and are in perfect harmony, thus displaying his surpassing skill and excellent taste. The notable events of Ip-pen's life are so well depicted that we feel as if witnessing the actual state of things at the time. This and the rolls of Kita-no by Fuji-wara Nobu-zane (of the 13th century) are called the best pair of historical pictures in Japan. We hope to reproduce some other portions of the rolls later on as there are several sections which are more noteworthy in point of painting than the portion here given, though the latter is the more important from a religious point of view.

品 上人談想 を見るに野琴別點して趣味就なく皆時 武上人が告野紀伊國四本宮に指し六字名號 , 稍您物中に自身て,聽展心質病皆為十三世紀,の北野 の十念を授くる間にして登上上位の名納が務 通母人中上下公好非ごいへる楊を授 河山西南部北西西 んざする監問 ごころなれざも、樹品の出來は寒中の上位 一幅 通上人より干除年程け 監心器 、お外官ならど云ふべし、今此に出せる圏は時宗の か意ふて附脳せる。貴賤男女乞丐為獣の姿態 い時好に投也んるせ 额 らどするが放 本音 次男にしては際元年西所一二三九年 清淨光寺をも遊 に残せり、上人 、佛を勸進し、遂に兵庫 ご自人の 仏衆 機物を出し、土佐派の温賞を楽て のず、養く遊俗を潜没し、正應 当當 此緣起を描き果れらご答尾に記 れども事選話ならず其間ける 与.西宫柳宫縣 八後端中に に使人これ M 及電影化資源 の風俗時物 門宗欽葵光寺藏 て、念佛法を學 一通法十界改正一遍 如月存至 問げ 近江関に発りて を稱して遊行上 は隣の両官が諸 の題 省するは、神 빦 上に羅如た 天神縁起さ べり、此に出 誕 音堂口 八人物山 3 者の 二空西

AN INCIDENT IN THE LIFE OF IP-PEN SHO-NIN, A HIGH PRIEST. (A PORTION OF THE TWELFTH OF THE TWELVE ROLLS).

OWNED BY THE TEMPLE KWAN-GI-KWÖ-JI, KYÔTO.

Ip-pen was born in 1239 A.D. and was the second son of Ko-no Michi-hiro, of a noble family of I-yo province. He joined the Ippen was born in 13g A.D. and was the second son of Kö-no Michishiro, of a noble family of Fyo province. He joined the Muddhist order in the 13th year of his age, and was named Chi-shi afterwards. He went up to the mount Hi-yei where the studied eth decirine of the Tea-dai set and afterward he travelled to Childracen, Kifishik, and learned the teaching of Sulcitani (final of his lists) from the people of Muddhism, but never estfeld anywhere. He died in 18g A.D. in the temple Kwan-on-do at Hiber, he his is the founder of the people to Muddhism, but never estfeld anywhere. He died in 18g A.D. in the temple Kwan-on-do at Hiber, he his is the founder of the ji-ki, (a seat when his skis on traveilling and penaching as the necessary means of his propagnada) and is known in world as Yu-gi-yi (the monastery of Shi-init) (Tasvelling High Priest). The head monastery of the sect in Feji-sawa, Saganii province, is called Ya-gi-yi-ji (the monastery of the sect ling priest), though the real name of his Shi-jio-kwi-ji.

Ju-pun ence went on a pilgrinage to the Shin-io temple of Kama-no, Ki-i province, and had a vision in which the chief good in one and all temple gave hum the following verse.

The formula of the six Letters Vano'n midhhāya (salutation to Buddha Amithhba) is the law which hoods good in one and all. All the phenomena of the tor worlds of theirg may be regarded as the body of all beinge.

The formula of the six letters Namo' midbháya (salutation to Buddha Amidbhá) is the law which Louds good in one and all.

All the phenomena of the ten worlds of being may be regarded as the body of all beings.

Away with all works, enever think of them, 'this is the way to the salutdon for one and an, the universal salvation can only be retailed on earth by the boundless energy of Amidbha and not by one's self-mortification, self-denial or any religious works which are c reidered by others to be meritorious).

A devotee of such faith is the most benefited Lotus (Pengkarks) of mean.

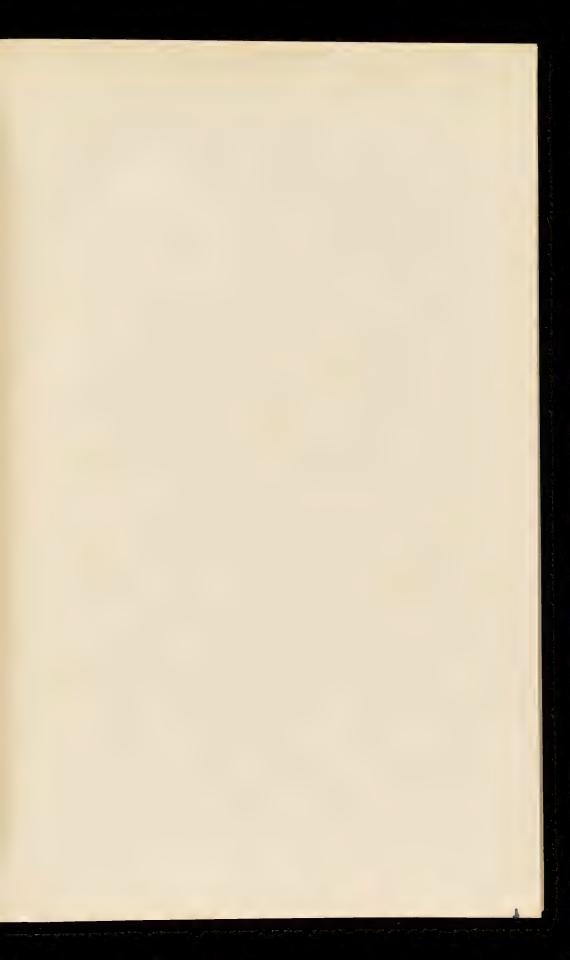
One and all' (universal) which recurs three times is in Lipacones Li-pen, and was adopted by San as his name, dince this spent some years in taxelling, at lact be came to the Kwan-on-do of Hiō-go where he slept for ever. On the eve before the last biseing of his death the Shin-tō piets of NI-lou-onliga asked him to confor the last bloshing of Buddlat'. Formula, In the picture here reproduced he is earrying near the ceremony; the old name on position represents the Shin-tō piets who is receiving the Lichall of the god. The white-robed men under the steps are those who are wondering at the fact that even his god is converted by Ho-gen? For-i must have lived over to wone stee the section of the Ho-gen? Top-i must have lived over to wone select here in the section of the Ho-gen? Top-i must have lived over to wone select here in the section of section of the section of the section of the section of the secti

Ip-pen Shi-nin.

Ho-gan Yer-I must have lived over 10 years after 1p-pen as he signs the roll in the first year of Shie in 1 riad (1297 A.D.) but Ho-gan of his lite and his paintings have come shown to us except this roll. When the world guideally been the came broad to the mild and gainstaking style of the Tosa school and began to be inclined to a more bold and frank nethod of painting been came broad to take advantage of this tendorsy, and, adopting the best points of the styles of the Taku-ma and Sumi-yoshit etc. 28, applied his taken to originating a new syle of his own.

Excellent taste. The notable events of Ip-gan's life are so well distributed and are in perfect herm my, thus displaying his surpassing sets and excellent taste. The notable events of Ip-gan's life are so well depicted that we feel as if witnessing the actual state to things at the time. This and the rolls of Missiso Dy Inji-wara Nobersane (of the 13th century) are called the best pair of histories in Japan. We hope to reproduce some other portions of the rolls later on as there are several sections which are more noteworthy in pass or painting portion here given, though the latter is the more important from a religious point of view.





AN HISTORICAL PICTURE OF THE TEMPLE ISHI-YAMA-DERA (A PORTION OF THE THIRD OF THE SEVEN ROLLS).

BY TAKA-HASHI TAKA-KANE.

(Coloured; each, 55 feet 8 \mathcal{Y}_{ϵ} inches by 1 foot 1 inch.)

OWNED BY THE TEMPLE ISHI-YAMA-DERA, Ô-MI.

(COLLOTYPE.)

The temple Ishi-yama-dera is known as a sacred spot where Avalokiteśvara showed his divine power, and where the Emperor Shō-mu (724-748) sent a priest Ryō-ben to pray for gold, when he intended to cast the large statue of Buddha in Nara. The curved image of Avalokiteśvara in the temple seems to have attracted many believers from ancient time. Particularly in the era of Fuji-wara (from the middle of the 9th century to the 12th century), noblemen of Kyōto often went there to worship, and rumours of miracles and wonderful exhibitions of divine power abounded. These tales form part of a great record in seven volumes which were compiled at the end of the Hō-jō period (beginning of the fourteenth century).

Taka-hashi Taka-kano was the second son of Tosa Kuni-taka. He imitated his father's style of drawing. During the En-kei period (beginning of the 14th century) he drew another historical rolls, 'Miracles of Kasu-ga' by the Emperor's command, and they, together with our rolls, are called his masterpieces. Our rolls consist of seven volumes and thirty three sections. The number of thirty three was made similar to the number of his transformations for the salvation of all beings.

According to the tradition of this temple, the first three volumes were drawn by Awata-guchi Taka-mitsu (about the 14th or 15th century) and the fourth by Tosa Mitsu-nobu (beginning of the 16th century); but Sumi-yoshi Hiro-yuki, an able connoisseur (end of the 18th century) said that the first three volumes were drawn by Taka-kane and the 5th by Taka-mitsu. The last two volumes were by Tani Bun-chô under the command of Matsu-daira Sada-nobu (a famous officer of Toku-gawa Government in the beginning of the 19th century).

The picture here given is a section of the third volume, and represents a scene where a daughter of Suga-wara Taka-yoshi acting as attendant to the princess Suke-ko (the 3rd daughter of the Emperor Go-shu-jaku), was travelling over the pass of Ôsaka-yama, in spite of severe winter snow, in order to worship Avalokiteśvara.

Taka-kane founded a new branch of the old Tosa school. He was quite different from those ordinary artists who were very careless in the use of their brushes. He was accustomed to draw very sparingly with thick blacks. We may infer from this picture that the manner of travelling of an imperial attendant in Fuji-wara days was very splendid. The fair lady in the carriage is the daughter of Taka-yoshi. Her fame in writing being very remarkable, she is placed among female writers next to Murasaki-shikibu, the author of 'Gen-ji Mono-gatari,' an historical novel, and Sei-shōnagon, the author of 'Makura-sōshi,' a sensational novel. After she married Tachi-bana Toshi-michi, she wrote a few works, 'Sara-shina Nik-ki' (a diary), etc. She lived in the 11th century.

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WILLOWS AND WHITE HERONS.

BY CHANG CHUNG-MU (CHINESE).

(Coloured; 5 feet 3 1/4 inches by 3 feet 5 3/4 inches.)

OWNED BY THE TEMPLE NISHI HON-GWAN-JI, KYÔTO.

(COLLOTYPE.)

At the time when the Sung Dynasty of China was about to fall, a great artist, Chang Mang-teau, scion of the Emperor's family was born (1254 A.D.). He was celebrated for skill in handwriting as well as in painting. He had several other names, Tsu-gang, or Sung-such Tau-jin, (Japanese, Chô-su-gô, Shô-setsu Dô-jin), and it is by these names that he is remembered in Japan. There was no branch of pictorial art in which he did not excel. He drew Taoistic and Buddhistic pictures, scenery, plants and flowers, birds and animals, and human figures. A Chinese critic said that his pictures bad the style of Thang, but not its fineness, and again that they had the "gallantry" of Northern Sung, but not its audacity.

The picture here given is said to be the work of Chung-mu, a son of Mang-teau. This artist's private name was Yung. He studied under a painter called Tung-yuen, in the beginning of the Sung dynasty, who followed the schools of Wan-wei and of Li Sze-heun of the Thang dynasty. He, too, was skilled in plants and flowers, animals, birds, and human figures. He is considered inferior to his father in taste, but superior to him in vivid portrayal on nature. In this charming composition we have a fine example of proportion. No picture of his now existing in Japan shows a more dexterous use of the brush, or a stricter application of the rules of art.

WILLOWS AND WHITE HERONS.

BY CHANG CHUNG-MU (CHINESE).

(Colomod), § feet 3 % inches by 3 fcc) 5 % inches.)

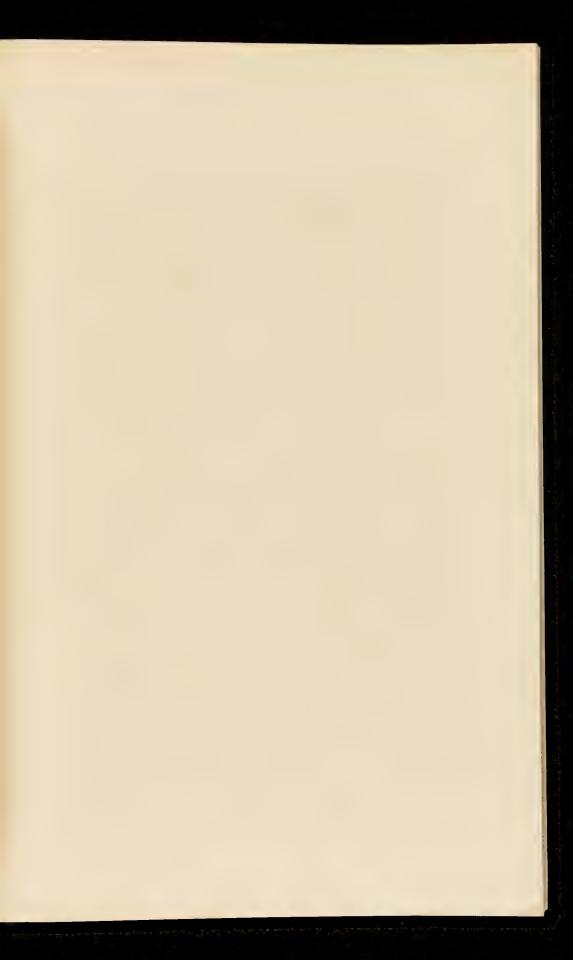
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(各幅竪五尺三寸五分、横二尺六寸五分)

顔輝は字を秋月といひ、支那元朝時代(西暦一二七九年!一三六七年)に 極めて奇醜、股光人を射、風骨飄々、塵界に脱出するの狀、線上に躍如たる して歸り來り、骸を尋ねれども得ず乃ち一般学の尸に附して起てりと たり、何れか果して是なるや、未だ詳ならず 七年一四一九年)の葛洪が神仙傅に見ゆ、是を蝦蟆仙のこと、すれば、其 為元なるものあり、左元放に就きて、九丹、金液及び仙經を受け、仙術を得 るもの極めて多さも、この幅の如き逸品は甚だ稀なり、聞く、乳殿司は之 描くに工なり、其筆法奇絶にして、八面生意あり、我國類の識と稱せらる より嘘き出して老君の約に赴かんとする有樣を圖けり兩個共に容貌 いふ。今此に寫し出せる二國、一は蝦蟆仙にして大なる蝦蟆を背にし、將 母の病に赴くの要あり、第六日に當りて遺骸を焚棄せしに、翌日鐵拐果 遊魂七日を經て尙歸り來らずんば我身を火化す可して既にして其徒 鐵拐は鳥域八仙の一なり、一日道教の主なる老君で、華山、陝西省の高山 り、又明の王世貞(西曆第十六世紀)の神仙全傳に、宋代(西曆九六三年—— 仙話は今を距ること千五六百年前、既に支那國中に行はれたるものな て、蝦蟆、蜂蝶等を行使し、種々の奇怪を演じたりといふこと、萱西暦三一 古今の名匠の為めに尊崇せらる、も實に故なきにあらざるなり 一二六年)に候先生なるものあり、仙術を善くせしが、過身に黒瘤生じ、其 範りて東福寺の二仙圖を描けりと、筆力雄健にして断鐵の妙あり、我 恰も蝦蟆の如くなりしと書けるあり、是れ亦此仙人を指すものに似 山縣(浙江省の西南部)に生れ神仙佛天人物の裔を能くし、最も鬼神を 變怪を行はんとするもの、如く他は即ち鐵枴にして己が魂を口 會せんことを約し、去るに臨み、其徒に告げて曰く、我れ魂を此に留む、 京都府下帶土宗大本山知恩寺(百萬逼)藏

TWO HERMITS, GAMA AND TEK-KAI.

BY YEN-HUI (CHINESE).

(Coloured; each, 5 feet 3 1/6 inches by 2 feet 6 1/2 inches.)

OWNED BY THE TEMPLE CHI-ON-JI (HYAKU-MAN-BEN), KYÔTO.

(COLLOTYPE)

I. Tek-kai

II. Gama.

"Once," says the "Record of Deities and Hermits" written by Ho-hung (317-419 A.D.) in the Tsin dynasty of China, "There was a man called Ho-yuen, who, receiving a medicine called 'Kiū-tan,' (golden liquor) and a mysterious book from Tso Yuen-fang, became possessed of mysterious art. He could employ gama (bull-frogs), bees, butterflies and such like, to do his biddings." If we should identify the man with our hermit, it may be said that the story of Gama prevailed in China already fifteen or sixteen hundred years ago. But we have, according to the "Book of Hermits" by Wan Shi-ting (toth century) of the Ming dynasty of China, another hermit called Han Sien-seng in the Sung dynasty, who was also well versed in mysterious art. He had black spots all over his body, and looked like a bull-frog. We are not sure which ought to be identified with our Gama.

"Tek-kai, one of the eight celebrated hermits, studied magic art from his boyhood. One day, he promised to meet with Lao-tsu, the master of Taoism, at Hua-shan (a high mountain in Shen-si). When he was going out thither, he told one of his disciples that he should let his negative soul remain in this world, and if his positive soul should not return after a seven day's journey, they might burn his body. But his disciple burnt his body on the 6th day, as the former was then summoned to his mother owing to her illness. On the 7th day, when Tek-kai returned, he, being not able to find his own body, took refuge with a body dead from starvation." Thus goes old story.

The first of the pictures represents one who is going to meet Lao-tsu. The second represents one who is going to play some mysterious art, having a bull-frog on his back. Look on their lively faces, old and ugly, and their brilliant eyes staring at the dusty world!

Yen-hui (Gan-ki) was otherwise known as Chew-yueh. He was born in the Yuen dynasty of China (1279-1367 A.D.) in Klang-shan-hlen (South-West of Tse-kiang) and was skillful in drawing hermits, Buddhistic images, human figures and, particularly, demons. With all the eccentricity in his use of the brush, his art is interesting from whatever point of view we choose to take. We can rarely find such excellent specimens as the pair of painting here given. It is said the two pictures of hermits in the temple Tô-fuku-ji drawn by Chô-den-su were imitated from these. From the strength of his brush in its full play we can easily understand why imitations of this style have been made in all ages.

TWO HERMITS, GAMA AND TEK-KAL.

よの聴き出して老君の約に社かんとする有様を諮けり、兩個共に容貌

に整督を行ばんとするもの、如く、他は即ち破拐にして、己が魂を口<u>助</u> 強めて奇組限光人を射越骨飄々處界に脱出するの狀線上に羅如たる 漁棚は字を秋月といび、支郎元何時代(西暦) こ七九年 、三六七年)に に総りて東州等の二個別を描けらる軍力強健にして断弦の勢あら、及

古今の名匠の為めに徐崇せらる、もっぽに放なきにあらざるな

るもの極めて多きもこの幅の如き題品は甚だ稀なり、閉ぐ光殿司は之

江山匹浙江省の河南部に住れ、湖州佛天人物の遊を他へし段も鬼神を くに正なり其筆法者絕にして八面生産力り及國難の衛ご稱せらる

OWNED BY THE TEMPLE CHI-ON-JI (HYAKU-MAN-BEN, KYÔTO.

(COLLOTYPE.)

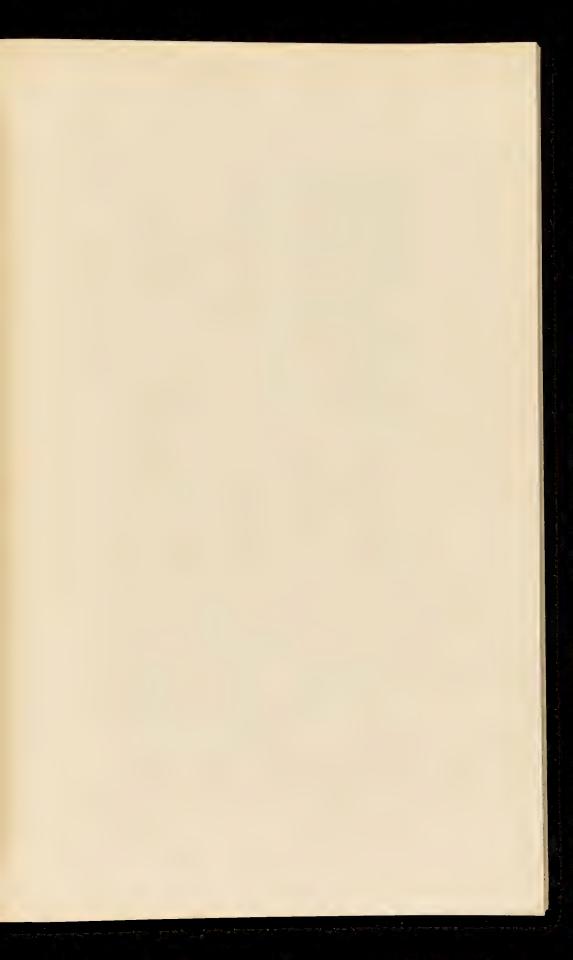
"Once," says the "Record of Delties and Hermits" written by Ho-hung (377-119, A.D.) in the Tsin dynasty of China, "There was a man called Ho-yuen, who, receiving a medicine called 'Kiû tan,' (golden liquor) and a mysterious book from Tso Yuen-Iso₁₅, became possessed of mysterious art. He could employ gama (bull frog 0), bees, butterflies and such to to bis bilddings." If we should Identify the man with our hermit, it may be said that the story of Gama prevailed A. to do fills intended.— If we should intentily the man wint our normal, it may be said that its story of dama presented in China transly filters where havening ago. But we have, according to the "book of Hermits" by Wan Shi-thing (16th century) of the Ming dynasty of China, another hermit called Han Sion-seng in the Sung dynasty, who was also well versed in my-derious art. He had black spots all over his body, and looked like a bull-frog. We are not sure which ought to be identified with our Gama.

Tek-kai, one of the eight celebrated hermits, studied magic art from his boyhood. One day, he promised to meet with Lao-tsu, the master of Taoism, at Hua-shan (a high mountain in Shen-si). When he was going out thither, he meet with Listenance measter of tastism, at true-stant ig angin monatain in this world, and if his positive soul should tail one of his disclicits that he should let his negative soul remain in this world, and if his positive soul should not return after a seven day's journey, they might hum his body. But his disciple humt his body on the 6th day, as the former was then summoned to his mother owing to her illness. On the 7th day, when Tele-kai returned, he, being not able to find his own hedy, took refuge with a body dead from starvation." Thus goes old story.

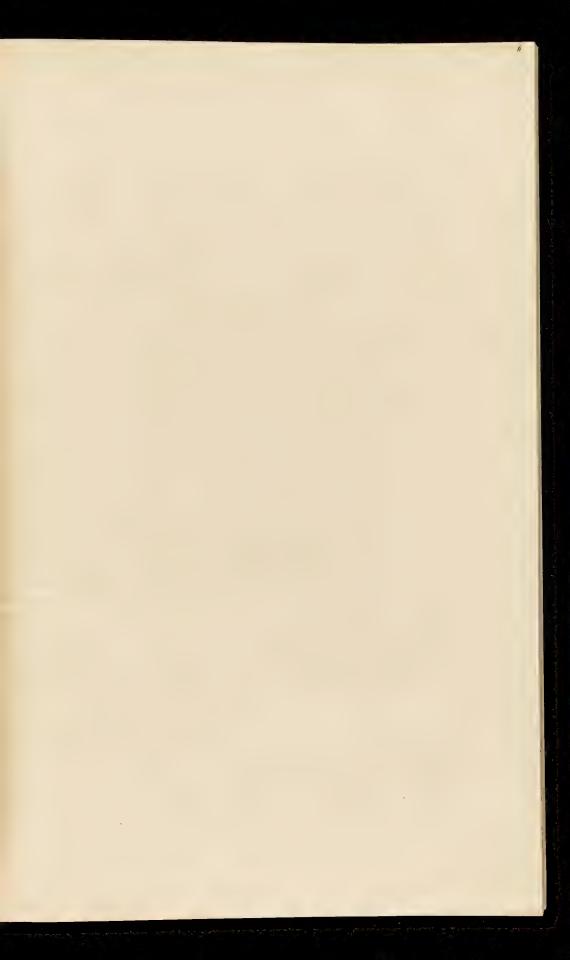
The first of the pictures represents one who is going to meet Lao-tau. The second represents one who is going to play some mysterious art, having a bull-fireg on his back. Look on their lively faces, old and ugly, and their brilliant

Yen-hui (Gau-ki) was otherwise known as Chew-yueh. He was born in the Yuen dynasty of China (1279-1367 A.D.) in Kiang-shan-hien (South-West of Tse-kiang) and was skillful in drawing hermits, Buddhistic images, human figures and, particularly, demons. With all the eccentricity in his use of the brush, his art is interesting from whatever point of view we choose to take. We can rarely find such excellent specimens as the pair of painting here given. It is said the in., pictures of hermits in the temple Tô-luku-ji drawn by Chô-den-su were imitated from these. From the strength of his brush in its full play we can easily understand why imitations of this style have been made in all ages.









決して溢美には非るなり の如き景なる可し、之を元朝北宗衛の上策とするも こ、に出せる山水圖は、世に云ふ君澤の筆とや、其 の人にして、山水雷の妙工)の造韻を慕ひ、妙に墨色の 孫君澤は、支那元朝時代四曆 二六〇年—一三六七 の秋色を蓄き出して妙なり、唐の詩質劉禹錫が、晴空 ならん、其着筆雄健にして一點の匠氣を有せず江 と為せるを見れば彼また此種の酱を能くせしもの 群ならず、唯宋の馬遠及び夏珪(共に西暦第十二世 年)に抗州(浙江省)に生れし人なるが、其生死傳歷共に 秋景山水圖(絹本墨畫) 傳支那元朝孫君澤筆 鶴排雲去便引詩情到碧霄と咏せしは、恐らく此書 を異にするものなれども古來之を以て彼れが作 水人物等を盡きしの事實のみ後世に傳はれ (竪三尺八寸五分、横二尺七寸四分) 京都府下臨濟宗大德寺塔頭養德院嚴

AUTUMNAL SCENE.

SAID TO BE BY SUN KUN-TSEH (CHINESE).

(Ink-sketch; 3 feet 8 1/2 inches by 2 feet 7 1/3 inches.)

OWNED BY THE TEMPLE YÔ-TOKU-IN, DAI-TOKU-JI, KYÔTO. (COLLOTYPE.)

Sun Kun-tseh was born in the Yuen dynasty (1260-1367 A.D.) in Hang Chou (Tse-kiang) but his life and the date of his death are not known. He imitated the styles of Ma-yuen and Hsia-kwei, (two artists of the 12th century), and was skilled in making ink-sketch of landscapes and of figures.

The painting here reproduced seems to be somewhat different from those generally recognized as his productions, but as it is handed down as his work he must have painted this kind of picture also.

In it an autumnal scene of mountain and river is beautifully given. The brush-work is fine and strong, without a trace of amateurish uncertainty. This is considered one of the most notable examples of the Peh-tsung school of the Yuen dynasty of China.

AUTUMNAL SCENE.

SAID TO BE BY SUN KUN-TSEH (CHINESE).

Inh-sketch; 3 feet 8 3/2 inches by 2 feet 7 3/3 inches.)

OWNED BY THE TEMPLE YG-TORU-IN, DAI-TORU-IL KYOTC.

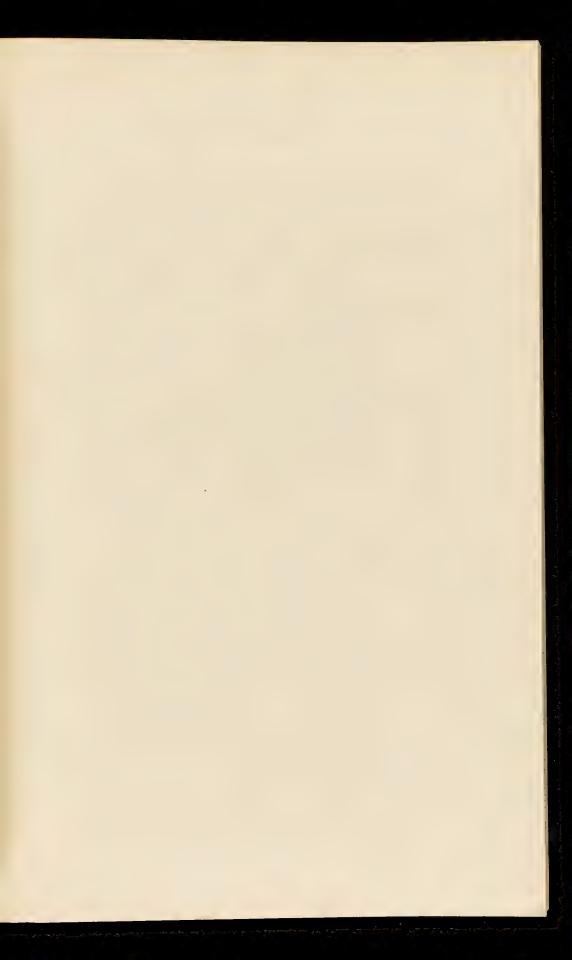
COLLOTYPE

Sun Xun-18eh was born in the Yuen dynasty (1260 1367 A.D.) in Heary Chou (Tsc-klang) but his lift and the date of his death are not known. He imitated the styles of Mayuen and Hisia-kwid, two artists of the 12th century), and was skilled in making in asketch of landscapes and of

The painting here reparduced seems to be somewhat different from those generally recognized as his productions, but as it is handed down as his work he must have painted this kind
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なりと、巻には土佐光起等豁名家の鑑定書附せり 木権太夫の所職なりしが後に春浦院の有に歸したるもの りて描きしものなるべし、聞く此書巻は元京都の銀座役 頃の人なれば、陸成より逝に後れて世に出て、隆成の作に由 味あるものなり、世には土佐光信が勘けるものを此草紙の 成れる戯作物にして放屁の術に巧なるよりして、縉紳の籠 始なりでいふ人もあれざ、光信は大永(西暦第十六世紀の始) 此當の作者伊豫守隆成(親應年代即ち酉曆第十四世紀の央) 五個の人物中に、老芸男女、貴賤の心相を寫し出して紙上 尼が諛色を呈して游唇を腳へせる侍姫の笑を忍べる為め て、緑部の得意顔なる、老紳の打銀じて呵々大笑せる、伽の 部が、一老貴紳の前に例の臨を演じて喝果せらる、處にし 俸を希ふ心を誠めたるものなるが、此に出せる闘は彼の織 り鬼姥の綽名を得たる其妻とを描き出して滑稽の間に饒 じて大に失敗せる、ほくせう藤太と、及び容貌の鑑醜なるよ を營み、織部の好運を奏み、彼に其術を授かり、輕忽に之を演 幸を得遂に富饒を致したる福富織部と、其隣に貧しき生活 腦富草紙は、足利時代(西暦一三三六年—一五七三年)の始に 福 後に隆親と云ひ其盡は土佐派に巨勢流を帶びて頗る與 如たらしめたるは、妙といふべし 胸痛を感せる、少女の一座の哄笑に驚きて惘然たる、僅々 富草紙畫卷紙 (各翰全長二丈七尺餘、竪幅一尺二分) 京都市臨濟宗妙心寺塔頭春浦院藏 本着色 伊豫守隆 成 筆

FUKU-TOMI'S TALE. (A PORTION OF TWO ROLLS).

BY IYO-NO-KAMI TAKA-NARI.

(Coloured; each roll, 26 feet 7 inches by I foot.)

OWNED BY THE TEMPLE SHUN-PO-IN, MYÔ-SHIN-JI, KYÔTO.

(WOOD-CUT.)

Fuku-tomi's Tale was compiled in the beginning of the Ashi-kaga period (1336-1573 A.D.). The aim of this book is to warn, in joke, those who wish for unexpected luck, by delineating three personages, one of whom was Fuku-tomi Ori-be who became rich because of skill in jokes. The next was Hoku-shō Tō-ta, a poor neighbour of Fuku-tomi, who being jealous of the latter's fortune, imitated his doing, but failed to succeed through care-lessness. The last was Hoku-shō's wife who received the nickname 'Madam Demon,' from her ugliness. The picture here reproduced shows the scene in which Ori-be is demonstrating his skill in jokes before an old gentleman. Mark the ridiculous countenance of Ori-be, and the laughing attitude of the old sire. A nun, near by, opens her lips with wonder, a maid servant behind the low screen leans on the floor almost overcome with mith, while a younger maid peeps over the screen to look at her master. Each person is a type, and all are marvellously represented.

Iyo-no-kami Taka-nari (middle of 14th century), the painter of this picture, was afterwards called Taka-hari when he was the governour of I-yo. He represents the Tosa school mixed with the style of the Kose school, the result being very interesting. Some assign the painting of Fuku-tomi's Tale to Tosa Mitsu-nobu, but that artist lived in the Tai-ei period (16th century) much later than Taka-nari, so that we may infer that Mitsu-nobu painted the Tale in imitation of Taka-nari's. These rolls once belonged to Mi-ki Gon-da-yû, an officer of Ginza (Silver Exchange) in Kyôto, but were afterwards transferred to Shun-po-in of Myô-shin-ji (the rolls are accompanied with the certificates of Tosa Mitsu-oki, etc.)

· 15mc 1.2 居當單級高等級不育色) 伊茂守附及筆	去的全数三点出头,一一两一头一会	東於市院許公財為各界與本部配為	沿原鎮院是刑務人因於一三三六分十一五七二年の新一	及れる以上のにとて及びい物にみなこまのしていれるこ	各衙之心的 老致人九二部衛城部民及衙行致上五个法	· 《及於機器八好是及民八號に具傷を終かり軟然に这分項	びて大に失成せるほくせっ成以を及び容配の影願なるよ	り治院の患者を得たる其支、を描き出して潜籍の間に協	体やある心を減めたるものなるが比に出せる門は彼の味	就が、老真釈の前に例の送を紙じて喝采せらる、路にし	、独門の得意山なる、名詞の打造して阿、大寒せる。伽の若	だか順色を早して書き、別へせる信願のだみ思いる為め	に向引を服かる少女の一座の川突に降るて仍然たる強々	民間の人物中に塞港男友、以及の心相を観し出して鉄上に	間にすっしのたるは多さいふべし	退歲の作者伊豫守陸遊絕應年代即土 西原第十四担紀の史)	泛後に除現と云び,其指は七件以に凡勢次を留びて聞る與	改名 るものなり肝には七佐先借が調けるものを此替紙の	% ()	明四人など 落成より道に依印で世に出て陸成り作に由	もで描き上ものなるべ、同く鹿品祭に国境都の気即後三	大雅水夫の門吸入の上が後に存品に切存に篩したるもの	なりさ、答には主佐光心ら諸名家の巡心当界せり
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PUKU-TOMP'S TALE (A PORTION OF TWO ROLLS.

BY IYO-NO-KAMI TAKA VAFT

Cinc ada a con in

OWNED BY THE TEMPLE SHUR-P -1A, MYG-SHIN-IL KY010. (WOOL CUT ,

Pulsa-tomi's Tale was compiled in the beginning or the Ashi-baga period (137) 1373 A.D.s. The aim of this book is to warn, in pick, those who wish for unexpected back, by delineating the representages, one 1 whom she but stem of the was the standard of the port of places of side and the standard of the standard of the standard for the standard for the standard form of the standard for

come with much, while a younger maid jeeps over the seriou to hold at his mass. Buch person is a tipo, and an and all any represented.

Iyono-kami Take-nati (nidits of title entire), the painter of this proceeding a care agencial, e.d.-I Taka-risk. He seems to have been cale of Taka-risk had be use the greenoment type. He represents the Tosa action of the seed of the kooe school. To read their green and the seed of the kooe school. To read their green and the seed of the kooe school. To read their green and the seed of the kooe school. To read the first control processing a read to the seed of the kooe school that are closely the seed of the seed of

bese to a once belonged to Missi Garadryk, an officer of Greia Cher-

a tensacts transferred to Shan polin of Myoshingii (the rock are accompacted with the centificates of Took. Mass. 1), etc.)





中佛蕾は其長所にして、齒格殆んど收溪に逼まれり、蓋、支那朱朝の畵 闘は、態現の相好を一々に蓄き分けしものなるが、此に出せる第一闘 現度生の能力無限なれども妙法遊華經と首榜嚴經とは假りにこれ なる大士の尊容を寫し別に工夫を費さいるが如くに見ゆれでも、其 ざれざも、純乎たる支那風の墨佛酱を作りて世の稱讚を博したるは 山水人物花卉共に濃淡の髭を以て之を成し、絶へて色彩を用るす、就 袋普齋等の數號あり、宋僧牧溪の牆風を研鑽し類る造詣する所あり、 なりしに由り世人呼びて啓書記といふまた雪溪食樂療休月發龍杏 群啓は下野國宇都宮の盡工九良某の家に生る、鎌倉建長寺の書記と は、飛行自在を求むるもの、為めに、大自在天身を現する普悲觀性音 を約して、三十三應身若くは三十二應十四無畏で說けり、三十二身の 観世音菩薩は微細の無朋をも斷じ遊して覺證殊勝なるが故に其應 地より出でて筆を揮ひしに由るものなる可し、貸む可き哉 相好優美にして而も粉黛の痕なく、第二間は意匠頗る奇異にして而 を得ざる所とす、其務年は興國六年(四曆一三四五年)なり、齡群ならず」 群啓なり、此點に於ては周文、明兆の諸大家も書記に一歩を譲らざる 風早くより我國に入り、多少の影響を後素家に與へたるは言を俟た 六観世音の説明 参看) にして、第二回は魚龍諸鬼の難を数はんといふ阿耨觀世音なり、東寺 温質を飲かず真に稀有の名作なり、是れ蓋群啓が観音の金剛三摩 せる二間は、筆端少しも倭鸛の風趣を露はさず、第一間は端殿 神奈川縣下鎌倉臨濟宗大本山建長寺藏

SAMANTA-KARUNIKA (FU-HI) AVALOKITEŚVARA.

(WOOD-CUT.)

ANUTTARA (A-NOKU) AVALOKITEŚVARA.

(COLLOTYPE.)

BY SHÔ-KEI.

(Each, 4 feet zinches by I feet 7 inches.)

OWNED BY THE TEMPLE KEN-CHÔ-JI, KAMA-KURA

Avalokitešvara being a Bodhi-sattva, a would-be Buddha, is believed to possess unsurpassable knowledge and merey and to be able to manifest himself in whatever manner he likes accordingly as circumstances require. In the Saddharma Pupdarika (Lotus of the True Law) and Sürangama Sütra it is said that his incarnated bodies are 33, or 32 in number.

The pictures here reproduced are two of the thirty-two incarnations of Bodhi-sattva, the one being Samanta-karunika who assumed the appearance of Mahesvara Deva for the benefit of those who desire to have the freedom of going through the sky, and the other, Anultara who appeared to save the people from dangers inflicted by fishes, snakes, and demons. (Compare of the notes on the six forms of the Avalokitesvara of Tö-ji, Vol. I.)

Shô-kei was a scion of the family of Tsubu-ra, an artist of Utsu-no-miya, Shimo-zuke province, and became a secretary of Ken-chô-ji, Kama-kura, hence his name Kei Sho-ki (Sho-ki, meaning secretary). He is known by several other names e.g. Sck-kei, Hin-raku-sai, Kiu-getsu-sai, Riô-kiô, Yei-shin-sai, etc.

He learned the style of Mu-chi (Mok-kei) of China and never produced a coloured painting. He was most skilled in Buddhist pictures in which he almost equal to Mu-chi. The Chinese art of the Sung dynasty was imported to Japan very early and more or less influenced native artists, but we find in Shô-kei alone a pure revivalist of the regular Buddhist art of Sung; and as such he acquired great renown in Japan and stands even above Shû-bun and Myô-chô whom we have referred more than once. He died in 1345 A.D.

In the pictures here reproduced the painter does not betray a trait of Japanese feeling. Notice the rendering of a gentle and mild expression without colouring in the first and the figure and attribute preserving the perfect dignity and benevolence of a saint in spite of its strange design in the second.

を約して三十三應身若くは三十二應十四照段と説けり三十二身の 以飛口目任金珠びるもの、縁のに大自在天身を現する背越觀胜音 なりしに由う世人呼び丁啓發記さいる。さた写溪貧知職係月殿龍杏 山水人物沿海與口武陵の具を以て名之或人絕へて色彩を用ゐ事就 風早くより視例に入り、五少のい話令後來就に與へたるは言を後た ざれざも純乎なる文那賦の思佛町を作りて臣の辯難を勝したるは 財告なり此為に於ては間文別地、洛人家も許記に一歩を改らざる 此已出世之三間民下編少し古民之、原以金额及下文第一同民以嚴 和以優光にして加る粉號の斑なく第 も過野を飲かず。其に稱有の名作なり、是此藍鮮路が觀行の企剛 、佛證は其上所にして舊俗殆んざ收錢に過まれり蓋支那公朝の勸 より出でて寒を摂ひしに由るものなる可し、ほび可き改 紀世行菩薩三十二應身監復二十二幅中の 立の放於を納し期に工夫を毀さいるが動くに見ゆれざる。其 各以知門尺二寸。機一尺七寸 一開は魚院諸鬼の強を飲はたさいる阿梅院既首なら東毒 (己有其放年時與到六年(日将一三門百年な 失職話なら香 流あり完付以及い何門ぞ柳野し風る濫請する所あり 一般なれざも形法选年級之首村服經とは限りにこれ 柳八川縣下鉄云言沿宗大本由巡長寺藏 三 間は意に組る 浮異にして 副 、出せる策

告認,何據一院世界過以以前本题書

神啓筆

SAMANTA-KARUNIKA (FU-HI) AVALOKITESVARA.

ANUTTARA (A-NOKU) AVALOKITEŚVARA.

OWNED BY THE TEMPLE KEN-CRÔ-JI, KAMA-KURA,

Avalokitekvata being a Bodhesattva, a noula-be Budoha, is believed to possess tensupassable knowledge and mercy and to be able to marifest hims if in whatever manner he likes accordingly as circumstances require. In the Sad-

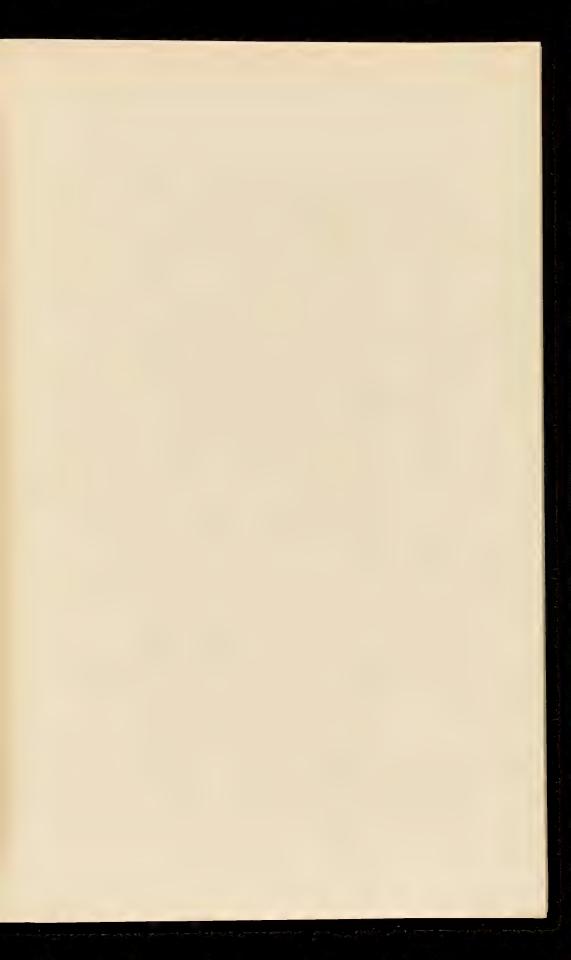
why surplies the first ment native states; but we must in above above. Shishor and Myo-this uhom we have recurred more than need that its part in many the died in 1335 A.D.

In the fictures here reproduced the painter discount to behay a tract of Japaness feeting. Notice the rendering of a gentle and mild express in without roloving in the first and the figure and attribute preserving the perfect dignity and benevolence of a saint in give of its strange drafge in this secont.









所謂其知心の友なるのみならず、應永年代(西暦第十五世紀の始) 山水花鳥の満は殿司の好みて作らざりし所なるが、弦に出せる 止めんて求めしのみなりしといふ以て其志の高きを知るべし、 時の答に、願くは東福寺裡の櫻樹を斫りて遊宴瘍化せしむるを 岡の及ばざる所ならん、足利將軍殿司に向て其志望を問はれし きたりしが、殿司、五百年の後に出でて、第二の金岡とも観る可き を見れば、必ず殿司の筆なる可し、其手腕の一局に偏せざる、驚く には、殿司を除きて他に此種の山水齡を描き得たる人なかりし 足れり、但間には飲を存せざれざも、之に詩文を題せるものは、皆 小順の如きは、氣韻超邁絶えて書匠の臭味なく、甚だ珍さするに ず身貧なれども道に貧ならずと贄せられたるの一事は或は金 作あり、但、殿司が丹青を以て佛道を行じ、衣破れたれども戒破れ を受けて雄偉瑰麗なる畵を作り、平安時代の美術に一生面を開 大人物勘家なり、往昔巨勢金岡(西唇第九世紀)は支那唐代の影響 百羅漢圖の處に於てこれを述べしが、殿司は實に豪健雄偉なる しこと及び英國のアンデルソン氏が殿司に對する贅評等は五 に出でて、許多の大佛蕾を描き我が給勘史上に一新時期を造り 兆殿司即ち明兆禪師(西暦一三五二年 - 一四三一年)が足利時代 Ш 水 (竪三尺三寸五分、横一尺一寸四分) 紙 本 墨 畵 京都市臨濟宗金地院藏 傳僧兆 一殿司

に堪へたりざいふ可し

LANDSCAPE.

SAID TO BE BY MYÔ-CHÔ.

(Ink-sketch; 3 feet $3\frac{1}{2}$ inches by 1 foot $1\frac{1}{2}$ inch.

OWNED BY THE TEMPLE KON-CHI-IN, KYÔTO.

(COLLOTYPE.)

Myô-chô, or Chô-densu as is generally known (1352-1431 A.D.) was an artist of the Ashi-kaga period, and began a new era in the history of Japanese art by painting the pictures of the Buddhas on large scales and Dr. Anderson's praise of him as a most gifted and original artist has been referred to in the note to the pictures of the 500 Arahats (Vol. I.). Kose Kana-oka (9th century) as is well known, was influenced by characteristics of Thang dynasty of China and created a new phase in the Hei-an period, but Chô-densu, who was born 500 years after him, left us pictures which may be called the work of a second Kana-oka. It is said that when he was asked by the Ashi-kaga Shô-gun to name some wish, his only request was that the temple of Tô-fuku-ji should not be used any more as a resort for pleasure-seekers and picnic parties; and that the cherry-trees, which were the chief attraction to such parties, should be cut down. He was content with poverty throughout his life. He did not draw many landscapes, flowers, or birds, but the small Kakemson here reproduced is an excellent specimen of this class. Though it has no sign or seal on it, we can safely say that this is a work of his, from the fact that the poems and prose-writings above the Kakemson were all written by his intimate friends, and also that there was no one except himself who could have produced such a picture in the era of Ô-ei (the beginning of the 15th century).

に出てて、貧多の大佛面を描き、我が暗読史上に一新時期を遊 大人物高家及 9 往沿口勢從回西所錦九胜紀往支那囚使內所發 寺身貧なれざも道に貧ら与すご該せられたるの一群は誠は金 間の及ばぎる所なら人見利將平既司に向て其志寧を問はれし 為の答に願くは東編与他心控付を断りて近近将化せしむるを 由水花鳥の高は殿町のどみて作らざると所なるか、麓に掛せる 小即の如うは氣韻超過絕之二改匠、兒味なく其だ珍三するに 見れり、但關には教を存せされても、之に詩文を題せるものは、皆 には、設司を除さて他に此科の山水品を描き得だる人なかりし を見れば必ず殿刊の筆なる可し其子腕の一局に編せざる然 · 治順可助為明兆顧問西居一三五二年 竹屋機関の處に於てこれを述べしが殿司は背に家庭都俗なる 包受けて姓餘思過なる為を作り、中安時代の美術に一生面を開 作為与,但,殿司が丹青を以こ佛道を行じ,故彼此に此ごも被被犯 所謂其知心の及なるのみなら幸騰永年代西居第十五世紀の始 しこで反びを納のアンブルソン民か既同に對する發揮警は五 1.めんご求め上のみなりしざい。以て共志の高さを知るべし しが、設所有自年の後に出でて第二の金間とも親る可き · 四三一年,好足利時代

(安三尺三十五分、梅 一尺一寸四分

訊 本墨 THE STATE OF THE S

學僧死殿司筆

OWNED BY THE TEMPLE KON-CHI-IN, KYÔTO.

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雲山赴清賞此外更何以 萬國太平日百年安樂驅 棚前流袋曲屋後樹干株 以鎮溪陰地難人畫作圖 全愚道人用崇禮

寄無成仍牛入海無消見 惠等學烟露樂影留堂出 下住屬不是詩人宣是 劉王晓生重點為楊羨 水面無風碧蘇夷山容 客等 云周道人母至 密至最高 事復信尋評八應 确泉派作機保橋舒定知稀 小雄假金雲鄉色分像作統 惟民的住已見心著衛僻在問題 去不己門前狗木橋 友之相招差深暴然流詩 老樹改村獲尔零報悉沒 麗老山人 原神

程一般人 杜芳

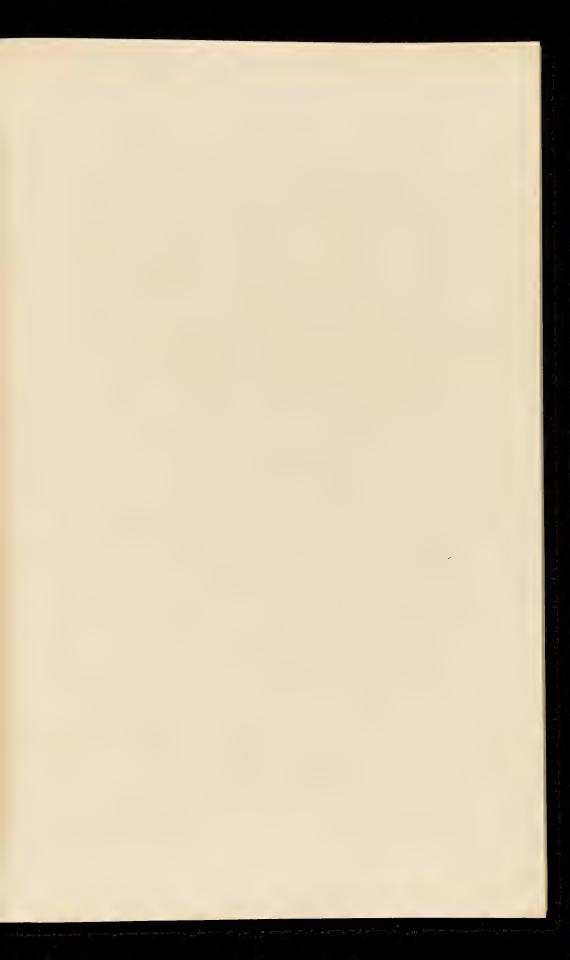
一把并沒園整層

到而元禮職

於课歌時 新福性智 護器低間情補精辯意徒之以件 青蟬層 的碧溪何人避世結弘 水西嚴樹帶春園知暗波雪倉雨 極對公草各種山半杜老然門錦 訴母華打是天首因衛二神妙也 溪陰小蒜詩画序

應永發已夏河東真古序 隐極原云乎我雪蓋炎梅云乎我 諸公之神妙盡史之天機矣獨竹 馬相然來求者措一解被而見之 一載之下 是以觀主人之清心 外馬然則斯國文作也心之画也之唇齒可盖是得於心而非境於 人能源何楚越於肝脏乎惟冥鄉 心以盛可思之暑彼唐遂付隐秦 本法迎婦爲平波聞八洗可磨之 万山於學選水光紅點躍好魚乎 深溢且仍 結公以詩点例将贈 乎其知心之友图溪山之佳震而 而溪雪其名以石之所謂門市西 画芭蕉指雪狸者摩請之天機也 心不者以實不本謂得己打心者 龍峰終子環身直禪林稱應之際 皆得之於心而相恐於物也





るや常に此圖を以て標準さしたりで所以ありで云ふ可 て直ちに塵界の外に去らしむるの感あり間く狩野氏の弟子を教授す もいふべき珍物にして疎々たる墨痕神趣涯りなく、観る人の心を引き たる高弟宗淵藏主に圖式の秘訣を示したるものなれば、雲舟の衣鉢と こ、に出せる山水圖は、多年雲谷(周防山口)に留まりて後素の技を學び 此山水圖上の文に依れば、雲舟支那に在りて頗る設色の法をも習ひし に玉棚の輝意に做ふと飲せる雪舟の盗の存するあるを以て知る可し から支那に遊びて技術を陶冶せり、其玉棚を墓ひしは、今尚九州の西部 作の世に傳へらる、ものは皆精緻ならず多く減筆の法を用ゐたり なりしも、性磊落、榮名を喜ばず、日夕酒を汲み以て自ら樂みしていふ、非 梁楷少しく遠注に後れて書院待路たり、人物山水道釋鬼神を書くに巧 夏珪馬遠と時代を同うし、亦書院待韶たり、その山水を寫すや、筆法老舊 山水人物、花鳥共に院中獨歩と稱せられたり 宋の馬遠光宗寧宗の南朝(西暦十二世紀の終)に仕 しく其私淑せる朱元の名家を談せんに に於て略々これを記したるも其蓝風の因由を明にせんが爲め。弦に少 もの、如くなれざも、歸朝の後は專ら墨書に心を傾け、青黃等の色彩は 湖顔輝の筆意をも研鑽したるが、尚これを以て足れりとせず、親しく自 雪舟は上記名家の遺蹟を轉縁せしのみならず傍ら牧溪に私激し、又玉 落墨淋漓として、唐朝以後、其右に出づるものなしと稱せらる 称にこれを用ゐたるのみ 二〇年—一五〇六年の傳は、曼殊院所職山水醫雙幅の處 へて當院待部でなり、

RAPID LANDSCAPE SKETCH.

BY SES-SHÛ

(Ink-sketch; 4 feet 9 % inches by 1 foot % inch.)

OWNED BY THE TEMPLE JI-SHÔ-IN, SHÔ-KOKU-JI, KYÔTO.

(COLLOTYPE.)

The life of Ses-shû (1420-1506 A.D.) has already been given in the notes attached to the landscape of Man-shu-in (Vol. I.), but in now introducing his works to the reader it will be perhaps desirable to trace the influence of that life upon his art. He was a close follower of the great Chinese artists of the Sung and Yuen dynasties. Ma-yuen of Sung was an incumbent of the Imperial Picture Hall during the reign of two emperors, Kwan-tsung and Nin-tsung (end of twelfth century). He is said to have been famous among the members of the Hall for his depictions of landscapes, portraits and flowers and birds.

Hsia-kwei, a contemporary of Ma-yuen, was also an incumbent of the Picture Hall. He was especially skilled in making rapid landscape sketches, and in this was considered the best artist that China had had since the Thang dynasty.

Llang-kei, a younger artist, also noted for landscape, portrait, and flower and bird paintings, became Member of the Hall a little later. Besides these he delighted in drawing various Buddhistic and Taoistic deities. He was reckless of honour and fame, often drinking and carousing by night and by day. The works remaining to us from this artist are, in spite of great talent, both slight and rough, showing little care in the use of the brush. This style of work is called a "curtailed system of painting." (Gen-pitsu).

Besides these three Ses-shu studied also from the artists Mu-chi (Mok-kei), Yueh-kan (Giok-kan),* and Yen-hui (Gan-ki). Not satisfied with mere imitation, he went in person to China in order to study under a living teacher, but, failing to find one worthy of him exclaimed that in all China there was no one to instruct him. (see Vol. I.)

While abroad he is said to have studied in colour, and, indeed, makes this statement himself in the writing at the top of the landscape here reproduced; yet, after his return he worked almost entirely in black and white, and even when he used colour did so very sparingly.

The picture here given is one which is painted in unusually bold, sweeping brush strockes, for in it his purpose was to instruct his famous pupil Sô-yen Zô-su, who lived with him many years at Un-koku, in the province of Su-wo.

Tradition says that this picture was constantly in use in the Kano school, both as an object lesson and a method of instruction. Such sublime dignity, simplicity and power are not found in any other artist.

^{*} That he studied Yueh-kan's style may be known from the fact that in the Western provinces of Kid-shid there exist several works of his in which he states that he has been deliverately imitation the style of Yueh-kan.

於墨山水岡鄉水墨尚。 僧書角筆	- 郑四月八年六分、横十天王公		写书 兩曆。四二〇年—一五〇六年の僧以是殊陀所族山水劉斐結乃為	に於て勝々これを配したるも其以風の因由を明にせんが均の後に少	こく退乱淑せる宋元の名家を談せんに	朱の馬達光宗軍宗の兩朝西野十二世紀の終し代へて諸院得詔	由水人物花鳥共に院中獨忠ご務せられたり	夏廷馬遠と時代を開うし亦品院待所たちその山水を寫すや難込起於	器響級騰さして、駐朝以後其前に出げるものなしと簡せらる	受精少しく選注に後れて游院待路だら、入物山水道程度神を満くに巧	しも性器落発名を喜ばず川夕河を改み以て自ら樂みしさいふ其	作の世に傳へらる、ものは皆轉級なら中名く級年の決を用るだり	野舟は上配名家の遊職を持棒せしのみならず傍ら枝淡に私激し又玉	調煎部の筆意をも研鑽したるが消これを以て足れりざせず親しく自	から支那に遊びて技術を陶治せら其正測を窓び、は今時九州の西部	仁末間の確立に做立己放せる時所のだの存するある会以で知る時代	此山水劉上の文に依れ、四并支那に在るて顧る改色の法をも習ひし	ちの、如くなれざも騎胡の後は專ら監勘に心を傾け者散響の色彩は	心格にこれを用のたるのみ	こ、に出せる山水間は、左年銀谷周防山口に耐まりて後案の投を學び	だる高端密閣職主に国式の秘訣を示したるものなれば雪舟の長録ご	もいふべき珍物にして確々たる器痕神趣涯のなく、親る人の心を引き	て前ちに塵界の外に去らしむるの威あり、聞く符野氏の弟子を教授す	るや前に此間を以下標準としたりと所以ありる云よ可し
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RAPID LANDSCAPE SKETCH.

OWNED BY THE TEMPLE JI-SHÔ-IN, SHÔ-KOKU-JI, KYOTO

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相陽京門的之後在孝面有者不之其刑 被為一國以外的都官其本司方禮為日本全意了 路 忌我益感 勉的名深也与尚告降部回歌 他推模等一最多等化都是情視也歷史之終之言為跡所成差上後多數八方降下却也熟之者被心抄周又两新衛 两後星与一日今年入大星國北沙又江路奇等 维全服务心をうる前以都而通了可志和指意并 在我有形 并及在二人的時名相信信報也是盖 却上于於水岳平銀出样深清核し名稀七お 两百分哉とあかる平在る 東方顧常書馬 明應乙卯季春中衛 四明本東第一座表院を六省事母古



亦東山時代の嗜好が如何に消高なりしかを窺ふに足る可し 雅なると共に人をして自ら崇敬の念を生せしむ、此儘によりて 藍阿彌の傑作にして、慈顏溫容恰も生るが如く其墨痕の冲澹道 意あり、銀韻あり、絶えて俗堂を留めずご、に出せる觀音大士は 書風は、相國寺の書僧周文(西曆第十五世紀の始の人)を祖とし、創 童坊なり、父異能及び其子獎相と共に三代墨書の名手なるが、其 て長殿覧正の変西唇第十五世紀の史足利將軍義政に仕へたる 藍阿彌氏は中尾名は真數學里と號す真能即ち能阿彌の子にし するときに限れり 音とするもあれど、是れ誤なり、白衣の大士は、比丘比丘尼身を現 るが如き、衣杖に紋様なき大士の像を見れば、直ちに之を白衣観 は其戴ける天冠の色に因めるものならん門外の人で、に出せ 振める瓶子あるに由るものならん又或は之を青頭觀音といふ せるものは、万ちこの観世音なるが、楊柳の名は其座邊に柳枝を 為めに法を説き解脱を得せしむべし、と説ける文あり、之を表象 道を修行して、勝解圓滿せんとするときは、我れ佛身を現じて、其 二種の妙應用を示すに當り、第一に諸の菩薩三麼地に入り、無漏 首楞嚴經(十卷支那唐般若蜜帝釋,嚴絕成帙)に親世音菩薩が三十 (堅二尺九寸、横一尺一寸八分) 京都市臨濟宗南禪寺路頭天授菴藏

柳觀世音菩薩畵像(紙本墨畵)

藝阿彌筆

THE WILLOW AVALOKITESVARA.

BY GEI-AMI.

(Ink-sketch; 2 feet 10% inches by 1 foot 2 inches.)

OWNED BY THE TEMPLE TEN-JU-AN, NAN-ZEN-JI, KYÔTO.

(COLLOTYPE.)

In Sûrangama Sûtra it is said that when Avalokiteśvara was going to reveal his thirty-two mysterious faculties he first manifested himself as a Buddha to preach the law to the other Bodhi-sattvas who were engaged in meditation in order to obtain final liberation. The picture here represents the saint in this phase of being. The name willow may be of Chinese origin and may have been derived from the flower-pot beside him which is generally filled with willow-branches. The other epithet, the Blue-headed Avalokiteśvara, which we sometimes meet with, comes from the colours of the vail he wears over his head.

Gei-ami, whose family name was Naka-o, was a son of Shin-nō (Nō-ami). His private name was Shin-gei and his pen-name Gaku-sō. His style of painting resembles his father's; it first came from that of Shū bun who lived in Shō-koku-ji, Kyōto, in the beginning of the 15th century. But it is rich in originality and taste having no trace of crudeness or vulgarity. He served the Shō-gun Ashi-kaga Yoshi-masa and occupied the office of Dō-bō (attendan). His father Shin-nō and his son Shin-sō as well as himself were all artists of great renown. The mild and calm expression of the face of the Avalokiteśwara and the quiet and peaceful attitude give us proof of the high development of sacred art during the Ashi-kaga period.

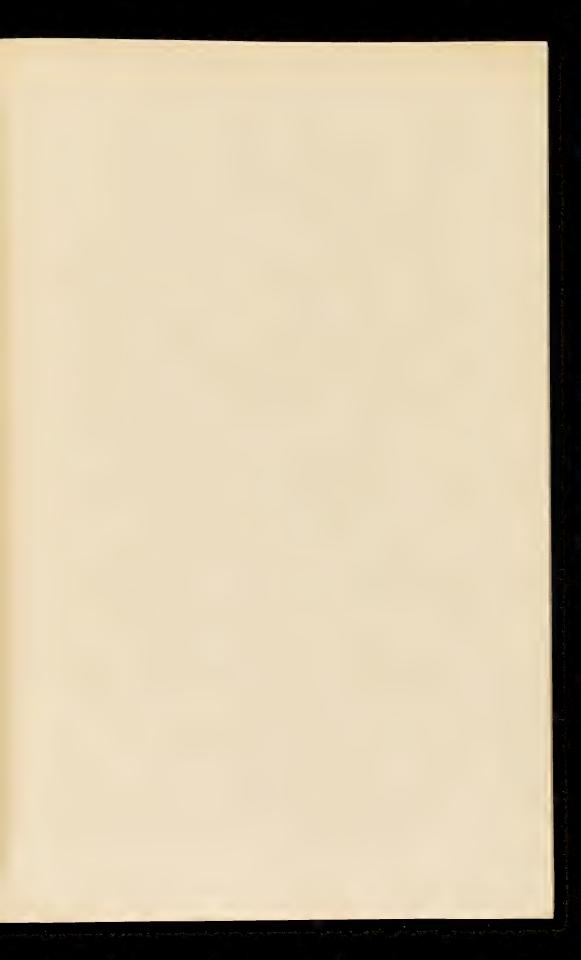
為阿彌の機作にして感動温容恰も生るが如く其墨底の準鑑過 雅なる。此に人をして自ら忠敬の念を生せしむ死務によりて 皆ごするもあれる見れ及なと自我の大士は比丘比丘尼身を現 (人段様覚中の之西に分十五世紀の史記科特年義政に他へたと 為あり致此あり祖元不俗坐を留めずこ、に出せる親行大士は 亦東山町代の塔好が如何に尚高ならしかを窺ふに見る可し 首初膨終一隻支那階級名置治於嚴鄰成敗民限臣責告薩於三十 三種の妙應用を示すに當り、第一に諸の菩族三磨地に入り、無漏 近を修行して、勝層関語せんごするごきは死れ節身を現じて、其 公めに法を敢き的脱を得せしむべし、と説ける文あり之を表象 せるものは乃ちこの拠性でなるが楊柳の名は其座邊に柳枝を 語いる数子あるに由るものならん又感は之を背頭觀音さいふ は其酸ける天冠の色に因めるものならん門外の人ご、に出せ 各部動意及換戶紋標等多大士の像を見れば随方に之を自及觀 なるといいのは 為阿爾氏は中尼省は異然學史と號す頁能知ち能阿彌の子にし 支納行門以下の務的間支所習職十五世紀の前の人を加るし、出 柳陽胜管咨院品際紅本墨苗 明二尺太守。 禄一尺一寸入分 京都市臨濟宗商編与路與天授華殿 燕阿鄉筆

THE WILLOW AVALORITESVARA,

OWNED BY THE TEMPLE TEN-JU-AM, NAN-ZEN-JI, KYOTO.

Shift on the lived in Stol Look Kyoty in the beginning of the 15th century. But it first came Look a at 1 taste heading assembles bis fallowing it first came Look a and taste heading no trace at a character of volumes, and the region of the 15th century. But it is rich is original and taste heading no trace at a character of volumes, and taste heading and the office of 1965 tree and. This father Shineno and his on Shineso as well as hims flower arisks of great renown. The mula and calm expression of the face of the Avril & testera and the quiet research of the head and the Ashiskays as seed as measurement of search arthur the Ashiskays as seed as





TWO OF THE EIGHT FAMOUS SCENES IN HSIAO AND HSIANG (KAKEMONO).

BY SÔ-AMI.

(Each, a foot all inches by a foot 1/6 inch.)

OWNED BY THE TEMPLE DAI-SEN-IN, DAI-TOKU-JI, KYÔTO.

(COLLOTYPE.)

I. Fine weather on a hillside town.

II. Autumnal moon over the lake Tong-ting,

Sô-ami is the artist-name of Naka-o Shin-sô, who was also called Kan-gaku or Shô-setsu-sai. He was a son of Shin-gei, known as Gei-ami. Sometime during the periods of O-yei and Shô-chô (beginning of the 15th century) he was born in Kyôto, and while young he together with his father served Shô-gun Yoshi-masa (1444-1473). He was skilled in various arts, e.g. hand-writing, poetry, tea ceremony, etc. On account of his skill in tea ceremony he was reckoned as one of Tea-saints. The style of his painting was derived from Shû-bun, who lived at the beginning of the 15th century, and was a priest of Shô-koku-ji. After he learned the modes of Yueh-kan (Gyok-kan) and Mu-chi (Mok-kei) of Sung he is said to have understood the secrets of art. Landscape, human figures, and flowers and birds he painted in ink without colour. The simplicity and gentleness of his work produce an impression of calm pleasure.

There must have been eight Kaikemono originally corresponding to the eight scenes on the Rivers Hsiao and Hsiang, but only six of them have been preserved to us. Sō-ami's style seems to be a successful combination of the most excellent points of his father, Gei-ami and his grandfather, Nō-ami, and the fidelity with which he adhered to the canons of his art may be seen even in the pictures here given. He is known besides as a connoisseur and a specialist in garden-art. All those art-objects which have been judged by him are generally regarded as genuine. The famous garden of Dai-sen-in which was designed by him is considered to be the model of our best gardens. The date of his death is not certain.

東京、下隔二公大は古塔瓜大和院改 でして、天、マロウ、はハラスを の調へ及園入和、無途平の二福 山市県成及高延秋月間、紙本墨稿。 田岡郷草	阿家及以中見名以於州為苗及以松門獨之號主題	有供給の最長品に生り父さ進し屋利將軍業及両門に出現の軍務に関係に強く子なの職成正長の政府附降十	を好くと、「欲二反と既然の道に結通し赤書に巧なり、 四四四年 ・四七三年石殿に仕ふ頗る玄鵬にして書	中北路は村駅多の門間と四月第十五世紀の始の	砂を得た支山水入吹車の大に晃路にして色砂を用るのはなるとして色砂を用るのはなるとして空中、及の上級ノ牟倉を撃び取る共	このに質問をの経出	今時で、落下村の、日願い名もの山泉を存	竹僚 耐受口(三) 以所本限负引 、光之政」だる。	少朝之利阿公所鑑融仁及已經入安榮人仁妙公与其鑑	行送る我将衙名令口牙る文丁與仍必官及其替人	具章11成れる天衛院の庭の如意水省林丘の趣を極	の工民一発底の技能ご解析らる斯稈の人なれざも借	むべし其个年の年日許ならま、美術慶玩の人をして姓	に独ら組入の際を後せしむさいよ
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TWO OF THE EIGHT FAMOUS SCENES IN HSIAG AND HSIANG

OWNED BY THE TEMPLE DAI-SEN-IN, DAI-TOKU-JI, KYOTO.

I. It is weather on a hidside town.

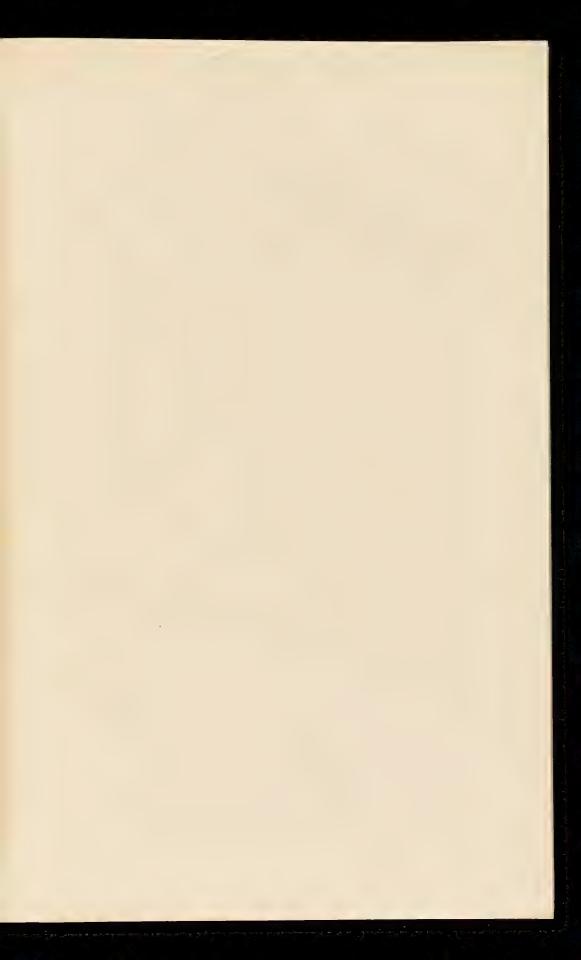
So-ami is the artistrance of Nakaro Shin-sō, who was also called Kan-gaku or Shō ecsuesai. He was a son of Shin-get, howen as cician it. Sometime outing the periods of thyeir and Shō chō (bee mirry of the 15th century) he was here it by ôto, and while young he tage then with his failur served Shing of the 15th century) he was here it by ôto, and while young he tage then with his failur served Shing is account of his skill in tea cerei my he was reckined as one of lassaints. The slyle of his painting was account of his skill in tea cerei my he was reckined as one of lassaints. The slyle of his painting was deviced from Shō bush who lives at the beginning of the 15th century, and was a priest of Shō-bullary. After the learned the modes of Weelb-L. (Oya klan) and Mucchi (Molessel) of any he is said to have understance and tarts high pain of in like without colour. The

be learned the modes of Yuchish. (Gyckishan) and Muschi (Rioksel) of ring he is sail to have under the secrets of art. Landscape, how a figures, and flowers and thrist he pair with in his without colour. The simplicity and gondeness of his void, police on impression of calm pleasance.

There must have been eight in Adamson originally corresponding to the eight scenes on the Rivers Italian and Hsiang, but only say or them have been preserved to us. Sosana's syde see us to be a succession combination of the most exection, pouts of his fatore, Gisland rad his scandialter, No and and the combination of the most exection pouts of his fatore, Gisland rad his particles here given. He is known besides as a connoiseur and a specialist in garden-art. All these arteshgets which have been judged by the are generally regarded as grawing. The date of his death is not certain







波浪圖線(金碧紅本墨畫) 筆者不詳
(三枚達獎 聖六尺八支 樓)火至尺四立
京都市郡土宗西山張總本山禪林寺殿
京都市郡土宗西山張總本山禪林寺殿
京都市郡土宗西山張總本山禪林寺殿
大生りの此闘寺傳は狩野元位酉暦・四七六年;一五
五九年畧傳東海庵所殿瀘湘八景圖の處に出づ)な
五九年畧傳東海庵所殿瀘湘八景圖の處に出づ)な
五九年畧傳東海庵所殿瀘湘八景圖の處に出づ)な
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五九年畧傳東海庵所殿瀘湘八景個の農市郡と大世紀の総の人にして長谷川流
を聞き狩野派と對峙せし名工なりの筆なる可し
ま波浩湖領巌石に激するの狀観る者をして優え
事壮快を呼ばしむ運筆沈重にして面と壁健等常

WAVES.

ARTIST UNKNOWN.

(Gold sliding screens, coloured; 6 feet 8 ½ inches by 15 feet 2 ½ inches.)

OWNED BY THE TEMPLE ZEN-RIN-JI, KYÔTO.

(COLLOTYPE.)

The three fusuma, or sliding screens here reproduced belong to a well-known set of twelve, According to the archives of the temple they were painted by Kanô Moto-nobu (1476-1559 A.D. see Vol. I.), but their authenticity is open to question. We know that Moto-nobu was skilled in depicting waves, but whether he actually painted these or not we have no means of determining. Some authorities ascribe them to Hase-gawa To-haku, a distinguished artist who flourished at the end of the sixteenth century and became founder of the Hase-gawa school in opposition to the established Kanô school. The present painting is undoubtedly the work of a superior hand, and conforms most strictly to the artistic traditions of that day. The vigour of wave-motion is notably fine.

東部由野土公西山北總本山縣林守鄉 林中時 聖·日本文 植 之 五月四日 波 践 間 稅 谷 智 鄉 木 墨 尚	改為問以機器數十一校由与二、仁は其三校を出	建力經網區條以發野元信內所 四七六年十一五	五九年等傳或官風明美 出獨人基因乃處に出 了一	北でも独形により、響するところ恐らくは長谷	四、在西子的十六班紀四総の人に十五五谷川流	下間之前,仍然已被加外一路正公口心那以三種之	: 被行官 九百二数するの联列二者をして 巻き	4 犯缺を呼ばした遊舎記事にしこ面も財飲務会	
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WAVES.

CHIST FINICHOWS.

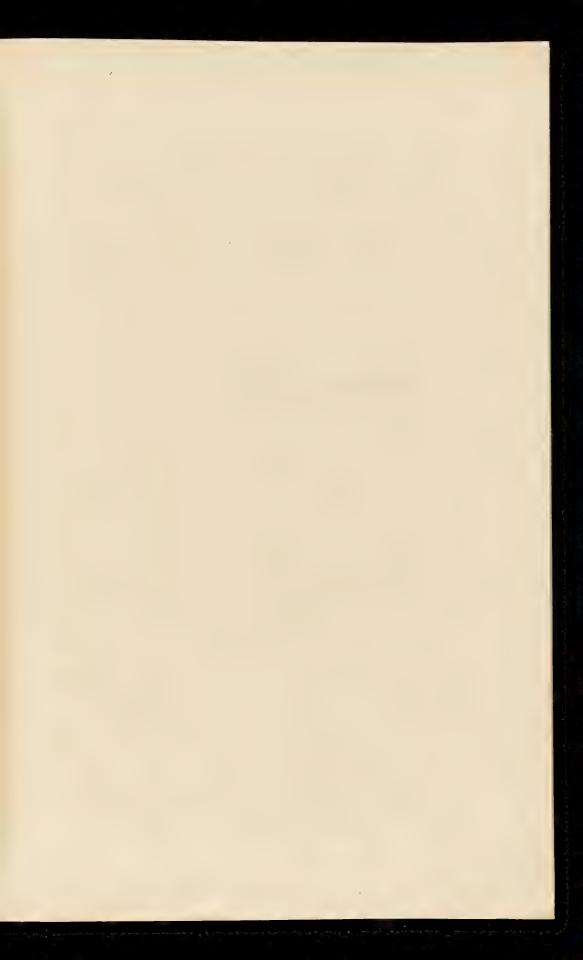
soften , to total a point of a test of the contract of the state of th

OWNED BY THE TEMPLE ZEN-RIN-JI, KYOTO.

COLLOTYPE

The three fannon, or sliding screens here reproduced belong to a well-known set of twelve, According to the archives of the temple they were painted by Kané Moto-nobu (1176-1150). A.D. see Vol. I.), but their authenticits is open to question. We know that Mate-no but was skilled in depicting vaves, but whether he actually galited these or not we have no means of determining some authentics arcitle then to Hase-gawa To-brakta, a distinguished artist who flaviolated that the read of the saccinet the century and Learne four let of the Have-gawa school in opposition to the latency and the work of a superior hand, and conforms most stictly to the artis'. Tachtions of the tdy. The vigour of war on tion is notably the





THE FOUR VENERABLE PHILOSOPHERS WITH BOY ATTENDANT, AND PEONIES. (TWO FOLDING-SCREENS.)

BY KAI-HOKU YÛ-SHÔ.

(Gold and colours; each 11 feet 31/2 mches by 5 feet 91/2 mches.)

OWNED BY THE TEMPLE MYO-SHIN-II. KYOTO.

Kai-hoku Yû-shô whose real name was Jô-yeki, was born in Kata-da, Ômi. He studied painting under Kanô Yei-toku (1543-1590 A.D.). Afterward he went to Corea, and there worked in the style of Liang Keai (the beginning of the thirteenth century), of the Sung dynasty of China. On returning to Japan he founded a new school quite different from the styles of Ses-shû (called Un-koku) and Kanô. His landscapes, figures, birds and animals were, it is said, painted mostly in the style of Liang Keai. Once he painted a great ink dragon and sent it to the king of Corea, receiving in return a letter of thanks and appreciation. The Emperor Go-yō-zei (1587-1611 A.D.), while yet a crown prince summoned him to the palace in order to question him on matters of art. From these facts we may learn how greatly he was honoured in his own day. In early youth his style of painting was light, graceful, and pleasing, but as he grew older it became more pure, refined and polished. He died at the advanced age of eighty-three, in the 20th year of Kei-chô (1615 A.D.).

The picture of the four philosophers here given, formed a pair of folding screens with that of Leu-mang (Rio bô, an old hero in the beginning of the Chou dynasty of China), and the painting of peony-flower with that of plum-blossoms. The four white-haired sages** were the hermits whom Chang-Lang (Chô-riô, a strategist in the 3rd century B.C.) recommended to the Empress Leu and invited in order to retain the crown prince's position, as the Emperor Kan-tsu (of the former Han dynasty), following the will of his concubine, intended to vanish the crown prince. They all were old men above eighty years of age, their hair, beards and eye-brows being quite white; also they wore curious dresses and caps. Though these subjects are a common place among the historical pictures of China, the one here reproduced is admirable in design, accurate in execution and fine in colour so that few who see the stores of art-relics at Myò-shin-ji fail to take special notice of these folding screens. The picture of peony-flowers is exceptionally beautiful and has no mark of crudeness or awkwardness. The natural charm of the picture make the beholders feel as if they were at the northern balustrade of Zin-kô-tel (a hut in the place famous for peony flowers in China). These master-works are productions of the latter half of Kai-hoku Yû-shô's life.

^{*} His peculiar style was called "Kap-pisu" or "Kasur-fude," which leaves spots where the int has left no marks ** To-yen kô, Ki likh, Ka kwô-kô and 'Lok-li sen sei.

人物及花店開財風食碧經存行色

THE FOUR VEHANAPLE PHILOSOPHERS WITH BOY ATTENDANT, AND

1心妙心等には行数 20 財風至繳、拾足以飲れ方中年以

分, 二, 松下 ,如至此,直张人明の展起沿,四百十二

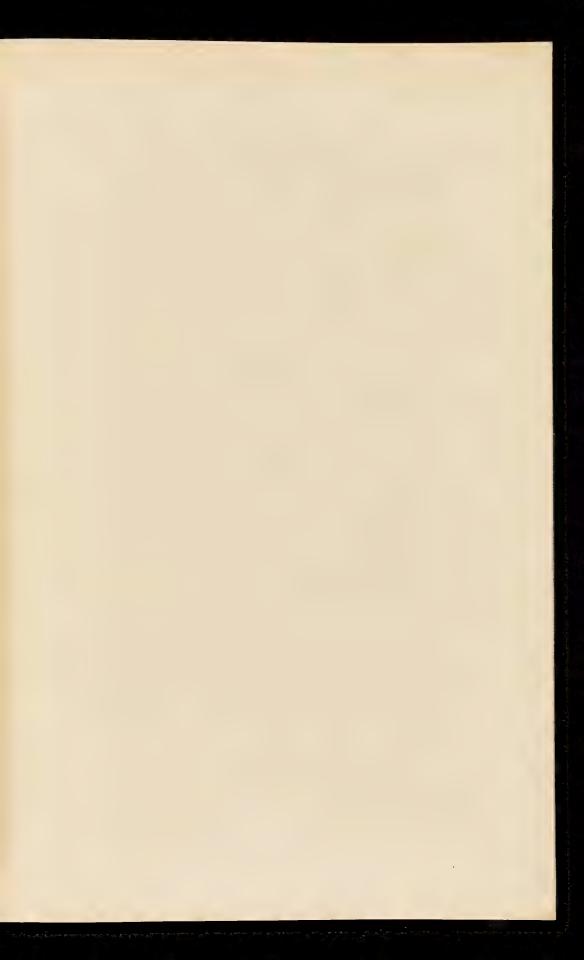
·西·縣南·高品、灣·省にし

OWNED BY THE TEMPLE MYS SHIRST KYOTO

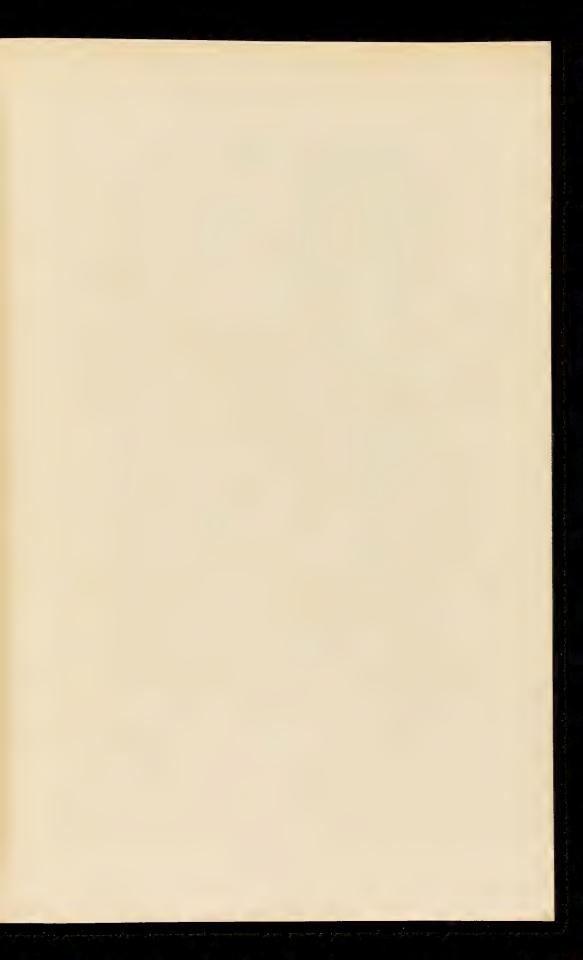
Kachoku Yüsehö whose real name was Jayak a was here as Razada. Only It, It tal. It, as the purific Krab Velitolen (15) errors and he went to Constraint for a standame of short I way. Mark he herefully a first feel short whomen of Caina. On the care to Jayan he short I way as a first short of the third care of first and the same of the short of an inchest and it is a standamostic first in a standamosty of Caina. On the care to Jayan he short of an inchest and it is a standamosty in the say let the way he was to be short of an an approximate a first first first and a provided and a provided a provided and a transmission of Care 1. Such as the palace in order to an approximate All Frenches as we may be an a transmission of the first first first first show we may be an a first be set as man party in a first f

theb hall, beard and a construction and respond to three and real traphisms exhibits and a common a construction of the construction of the construction and the construction and the large construction of the large construction of the large construction of the large construction of the construction of the









式と混合して一種の奇概を呈せり、亦得がたきの珍品といふ こ、に出せる闡は、土佐派の筆法に類する所と、特野家相傳の 五年)七十七歳を以て發せりどいふ 一一六一六年)に鍋して、還た京都に歸り、寬永十二年(西曆一六三 せる際にも、盡工の故を以て発され、一たび家康(西暦一五四二年 書に合名を博せし僧なり、山樂は徳川氏が豐臣家の遺臣を追求 の亡ぶるや男山(山城)の瀧本坊に投じ産髪して山樂と號し坊の 野の祖と仰がる、に至れり、秀吉の歿後大阪に在りしが、豊臣家 畵は、大字其筆に成れりといふ、晩年支那朱元(西曆第十世紀の央 に對して毫も遜色あるを見ず又彼の有名なる統山百雙屛風の 克く永德の筆法を傳へ龍虎馬縣等に至りては却て出藍の譽あ を知り命じて狩野永德に學ばしめしが後途に父子の義を結ば 牽 より第十四紀の央に至る)の勘風を慕ひ、筆力益精巧を極め京称 しめ、狩野氏を授け、名を修理売と改め、士林の列に入らしむ、山樂 願寺飛雲閣の第二層に現存するもの、如きは、土佐古名匠の作 り、又土佐派の古書法に做ひ能く歌仙の聞を作れり、京都本派本 昭乘に當を教授せり、昭乘は後に松花堂又は握々翁と號し、書 二年(西暦一五五九年)近江に生る、幼少の頃より、豊臣秀吉西暦 野山樂又三樂と號す名は光報、本姓は木村、通稱平三といふ、永 牛花圖襖(紙本金碧着色) (三枚連續、 竪六尺九寸、 横一次四尺七分) 一五九八年)に仕へて居從たり、秀吉其高才ある 京都府下臨濟宗妙心寺塔頭天珠院藏 狩 野 山 樂

MORNING GLORIES.

BY KANÔ SAN-RAKU.

(Gold sliding screens; coloured, 13 feet 101/3 mehes by 6 feet 81/3 inches.)

OWNED BY THE TEMPLE TEN-KIÛ-IN, MYÔ-SHIN-JI, KYÔTO.

(COLLOTYPE.)

Kanô San-raku was born in 1559 A.D. of the family of Ki-mura, Omi province. He was fond of painting from his boyhood and, under the instigation of Tai-kô Hide-yoshi went to Kanô Yel-toku for the study of pictorial art. As he showed great ability while under this teacher, Tai-kô further ordered the latter to adopt the former and treat him as his son-in-law. He became thus a scion of the great artist's family and has borne the name of Kanô ever since. His style was in exact imitation of Yel-toku's, but in painting dragons, tigers, horses, eagles, etc., he is said to have been even superior to his teacher. Imitating the old style of the Tosa school he often painted the portraits of Japanese poets. There exists, for instance, a good example of such painting in the second story of Hi-un-kaku of the Western Hon-gwan-ji, Kyôto, and more than one half of the hundred folding screens of the Mome-yama palace are said to have been painted by him.

In his old age he turned his eyes to the Chinese style of Sung and Yuen (from the middle of the roth century to the middle of the 14th century) and he was successful in imitation and showed great skill in this direction also. After the death of Hide-yoshi he still remained at 0-saka, and after the fall of 0-saka he took refuge with Shō-jō of Taki-moto-bō (a temple), where he taught painting (Shō-jō became a famous artist later on and was known by the name of Shō-kwa-dō, Shō-jō-ō). At the time that the Shō-gun Toku-gawa was engaged in punishing all the remaining retainers of Tai-kō, San-raku was not arrested because he was an artist. Once he had an interview with the Shō-gun Iye-yasu and came back to Kyōto where he died in 1635 at his 77th year of age.

In the picture here given we have an interesting and unusual combination of well-known traditions of the Kanô school combined with Tosa.

器於大字其軍に成れりごい系際公支那不遇衙、路中胜紀の史 主の錢十四紀の先丁立るの以風 己己なるやう四国地、流本づに改一等数し、由樂三號し坊の しの斜野民を授け名を経現院と改の世林の列に入らしむ山樂 完く永徳の年法を傳入祖司、職等によりては却て困難の祭わ いい旅次間 牛花問機紙本念碧着色 今名を再せし僧なる、田だは 致患於, 好、兒充寸。 擬 , 实四尺七分 の古勘法に做ひ流く歌側の間を作れり京都女派本 与感色ある包見其交後の自名なる桃出行號戶風 改珍世与形然改後に以送電及以得及於正號 一种野水磁に學信しめしが後途に父子の養を結ば 初 都府十點濟宗妙而寺塔祖天以臨殿 に現むするもの、如言は、土佐古名匠の作 上司及がる古蒙の道田を追求

UY KANO SAN RAKI

OWNED BY THE TRMPLE TEN-KIÛJIN, MYÒ-SHIN-JI, KYOTO.

San's Suntaku was born in 1559 A.D. of the family of Kismara, Oni province. He was foul of paining from the bytood and, under the instigation of Tai-kô Hide-yoshi went to Kanô Yeiteku for the sarry pictoria ar. As he showed great ability while under this teacher, Tai-ko fuths, ordered the latter to adopt the formar and text him'as his son-in-law. He became thus a scion of the great artist's family and

adopt the former and teert him'as his son-in-law. He become thus a seion of the great artist's family and has been either none of Nario ever since. His style was in exact initiation of Visitotic is, but in jaining dargors, forms a gaples, etc., he is said to have been even speciest to his teecher. Test set the fall style of the figure, I one a caples, etc., he is said to have been even speciest to his teecher. Test set the distribution of the painting in he is and at any of Hierarchia, of the Western Homeyaneji, Kivitoy and ... at than one half of the hundred foldings a reason of the Minosymma palace are said to 'ave been paint; the Him.

In the darge he to med his eyes to the Chinese shile at Song and Yuan stem the middle of the roth country, but the middle of the toth teath continy) and he was successful in initiation and about digreat a fill not to the strength of the dail of Ossaka his teen also. What the Caple of the Hild of Ossaka his teen also the Article of the armyle, when he topk partner partner has an another the fall of Ossaka his teen and saar same by the rune of Sho kwa do, Shalipo M. At the Line that the solon Tokungawa was the or in the fall of Ossaka his countries of the fall of Ossaka his countries of the he expositing of the Saar ake to a strength occase the was more that the countries of the Chine that the object of the time of the Chine that the object of the time of the Chine that the object of the countries of the countries of the countries of the terminal of the countries of the countries of the time that the object of the time of the countries of the countries of the time that the object to the field in 1635 at his second of the countries of the countri





L	らこれを看れば、全豹の妙を察するに餘ある	ん、今此に出すは、僅に其一班に過ぎされざる	意匠を疑らし、且筆力を傾けて描きしものな	て此書は則ち山樂が主家豊臣氏の爲めに十	城中に在りしものを移して建てたるものに	一小室床間の張附なり此書院は曾て伏見様	こ、に出せる闘は本派本願寺の書院に屬す	なり	く亦愛す可し、異に京狩野の祖たるに恥ちざ	し筆力甚だ剛健なれざも姿態頗る優美敬す	これを形容すれば、恰も劔を揮ふの美少年の	傷の豪放を失はずして、而も瀟洒の趣に富め	天球院の牽牛花闘の處に出せり山樂の書け	符野山樂(西曆一五五九年——一六三五年)の値	京都市真宗本派本山本願寺藤	(張附全幅員聚七尺四寸五分。 横五尺四寸)	床間張附の一部	胡騎狩獵圖(紙本着色) 狩野山樂筆
	3	も、熱	75	+	17	桃	す		2	寸	0	99	は	傳	藏			丰
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HORSEMEN HUNTING (A PORTION OF A WALL-PAINTING).

BY KANÔ SAN-RAKU.

(Coloured; 7 feet 4 inches by 5 feet 3 % inches.)

OWNED BY THE TEMPLE NISHI HON-GWAN-JI, KYÔTO.

(COLLOTYPE.)

A note concerning the artist Kanó San-raku (1559-1635) will be found with the picture of the Morning Glory of the temple Ten-kiû-in in the present volume.

San-raku's frank method of painting combined with his father's bold and intrepid style, gives him admirable power in depicting such a scene as this. In it a handsome youth seems about to kill a burly ruffian with his sword. The strength of the artist is wonderful, and the whole spirit of the picture is rich and free. From such a work we can see why San-raku became one of the chief representatives of the Kanō school in Kyōto.

The picture here given is reproduced from the wall-painting of a hall of the temple Nishi Hon-gwan-ji. The hall is said to be a relic of Momo-yama palace (built by Tai-kô Hide-yoshi), and San-raku must have drawn for it with his best intention and greatest skill, at the command of his master Tai-kô. Though this picture only represents a portion of the whole painting, yet, within itself may be seen both variety and complexity.

胡騎狩獵圖、紙本着色) 给野山樂筆	末間張附の一緒	、	克斯市異常本與本山本際	符野山雞西曆、五五九年 二六三五年0	天球院の岸牛花園の鷹に出せり、山柴の井	傷の豪放を失はすして、而も確循の趣にな	これを形容すれば俗も顔を羅ふの美少な	し、筆力甚だ剛健なれざも姿態則る優美感	(亦愛す可し異に京狩野の風だるに恥さ	27 6	こ、に出せる關は本版本願寺の書院に開	一小室床間の張附なり氏書院は貧て伏し	場中に在りしものを移して残てたるもの	て、比當は則ち山樂が主家豊臣氏の爲めに	意匠を疑らし、月筆力を傾けて描きしるの	ん、今此に出すは、唯に其一班に過ぎされず	らこれを看れば、全別の妙を察するに除ち	J
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HORSEMEN HUNTING (A PORTION OF A WALL-PAINTING).

BY KANO SAN-RAKU.

(Coloured; 7 feet 4 inches by 5 feet 3.35 inches)

owned by the temple nish! hon-gwan-j!, eyôto.

COLLOTYPE,

A note concerning the artist Kanô Sau-raku (1559-1635) will be found with the picture at the Moranag Glory of the temple Ten-Kiñ-in in the present volume

San-rake's frank method of painting combined with his faller, boild and intepld style, gives shim admirable power in depicting such a secue as this. In it a han home youth seems about to had a burly ruffian with his sword. The strength of the artist is no all ifful, and if he whole spirit of the picture is rich and free. From such a work we can see why san rake became one of the sheef representatives of the Kanō school in Kyōto.

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遠く及ばざるを認むと云ふ以て宗達が造詣の如何に深奥なるやよしにて其流龍或はこの闇に過ぐることあらんも氣韻に至ては

THE TWO GODS, WIND AND THUNDER.

B**Y T**AWARA-YA SÔ-TATSU

(Coloured, 5 feet 61/2 inches by 5 feet.)

OWNED BY THE TEMPLE KEN-NIN-JI, KYÔTO.

(COLLOTYPE.)

The God of Wind, Vayu, is said sometimes to ride in a carriage which is drawn by many thousands of noble steeds, or to ride in a heavenly car together with Sakra Indra. In the Rg-veda, the most ancient sacred books of India, there are some hymns addressed to this god. In them, the wind, the moving air, is considered to be the spirit of the God, and the origin of all phenomena, his voice being audible and his body invisible. So it is clear that the curious form here given originated at a later period. The God of Thunder is often mentioned together with the Gods of Water (Varuṇa), Fire (Agni), and Lightning, as one of the twenty eight classes of Gods. His body is said to be decked with heavenly drums, as represented in the picture here. We have no means of ascertaining when these gods took on such forms as they bear now.

Tawara-ya 8ô-tatsu born of the family, Nono-mura, was otherwise known by the names of I-nen or Tai-set-ken. He was a native of Noto province and, while living in Kana-zawa, Kaga province, learned painting from Kanō Ei-toku (1543-1590). Afterwards he invented his own style by combining various points of excellence of all the schools. The dates of his birth and death are not certain. His style bears a resemblance to that of Hon-ami Kō-yetsu (1558-1637 A.D.), especially in colouring which in both is thick and rich. O-gata Kō-rin (1661-1716) a famous artist of Maki-ye (pictures drawn with gold or silver upon lacquer ware), taking as model the paintings of Sō-tatsu, originated a new school of painting on lacquer. The pictures of the two gods by Kō-rin drawn in imitation of the pictures given here are in the private collection of a certain Japanese nobleman. Connoisscurs say that the copy is superior to the original in beauty, but far inferior in tone and spirit. Indeed Sō-tatsu is unrivalled in his own branch of art, and will stand forever as leader of one of the most famous schools.

医省一面除原因及安东风水、城市风水	14、ご見ごし少しごい点面が人に施律して時に民事を同うし交換	成役行手の殿馬を副せる館決なる光明中に本中名ことあり門及	の最存称照理具料にの中にこの神を致せし組ある其記する所に	まれば成の神の本體は父張言通じ云ふ風なれざもこの風こそは	路師の以現大地の本にして具裕別くべきも其形見るべからずご	得す。今本間に見るが如き形は、各个後肢人の想像に出るものなり、	出柳は京火龍の三柳さ出に二十八組衆の中第二十六位に合塞せ		省先変を輸ぶさあら既、大支の礼以具具體なることは分明な礼	は元は無形の Ti時を指せるものなるや疑なし	二、に出せる風前一郎の形象以何れの此何人が始めて獨き出し	しものなるやを詳しせざれざも同意の自經典に依れるものには	ं हैं ड उस्ते (the)	法居以 此民住野女和学 は伊 年男門所之號或能祭仁坐此所致の金	常に化し行野水徳西宮、五四三年 一五九〇年を除じして丹青	の我を終の後日本の台端を公門して一家を成せり其出死年月は	群ならす。器紙は水河網光院西将一五年八年一、六三七年に似て、	这色八門なけざも裕調、俗ならず有名なる尾形光珠四群一大六	·年二日·大平民貨公司の記念日暮四三編界口一級是明書台	るの中国、光路、脳にせる一人の時代現代一直継い家に盛せる	ましに、非当門成はこの加丁騰ぐることあらんも氣間に悪では	近く及ばするをにむこ式点具で完全が造前の如何に深めなるや	なける とし
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THE 1WO GODS, WIND AND THUNDER.

热速污运路

SY TAWARA YA SÒ-LYISU.

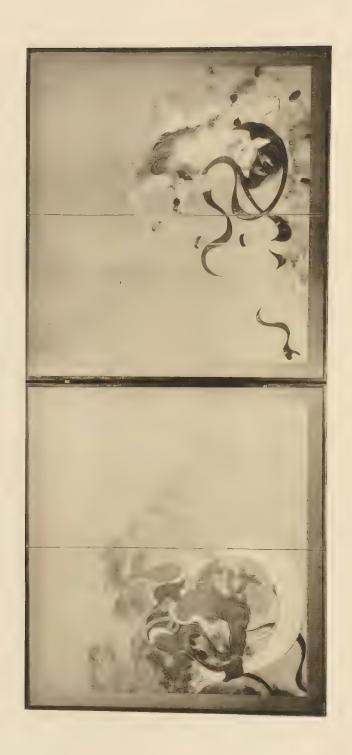
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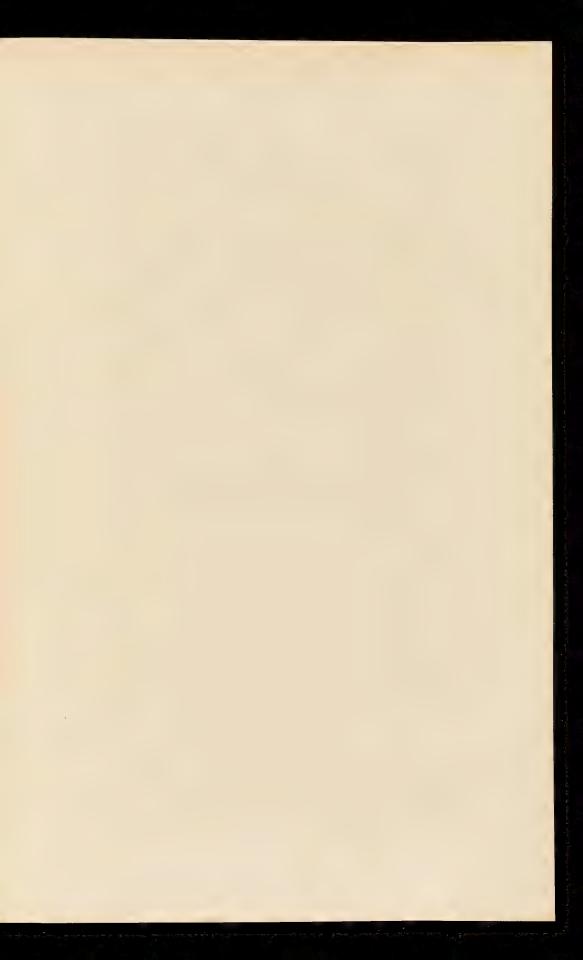
OWNED BY THE TEMPLE KENNINJI, KYÔTO.

(.'I9Y TO 140'.)

The God of Wind, Whyu, is said sometimes to ride in a carriage which is draw by many thousands of noble steeds, or to ride in a havenly our together with Sakara Indea. In the Ryes ha, the most ameient search books or India, there are some by mess and tessed to this god. In them, the win, the moting air, is sacred to the spirit of the God, and the origin of ally or omnormal, his way with an all the paid of God, and the origin of ally or omnormal, his way with the Cod of Thunds in the control of the God of Thunds is dother maniform to the getter with the Gods of Water (Varraps, 1816 (April), and Light 1915 as one of the yearly eight classes: (Cod) to the control of the paid of the paid of the paid of the paid of the search of the search of the paid of the samply. Noncomman was otherwise k own cythal some of long or

Secaration born of the firmly. Nonominal was otherwise k ourly the some of linen of the firmly. Nonominal was otherwise k ourly the some of the firmly and of it being in Kanacasa, Kay province, Land dynning from han's but of (5) of very very very some of the monorable our very land his style but is the very land of the course or into bitms and death are not very land this style but is the course or of that for the otherwise but (15) of 100, opening to the uning which in both is the course of 100 gata Kostin (15) of the outer of the otherwise white of the very land of a five poor beep course. Only Kostin the monorable of the otherwise white of the very land of the two pools by the principal of the otherwise otherwise of the otherwise otherwise otherwise of the otherwise otherwise otherwise of the otherwise otherwise of the otherwise otherwise otherwise of the otherwise of the otherwise of the otherwise otherwise of the otherwise otherwise of the otherwise of the otherwise otherwise of the otherwise otherwise of the otherwise otherwise otherwise of the otherwise otherwise of the otherwise otherwise otherwise of the otherwise otherwise otherwise of the otherwise ot





《各編祭名尺八寸、横三尺九寸五分》 傳支那明朝仇英筆第一金谷國 第二號李國

清流に臨みて存せり、崇は晉廷に有力なりし大官にして、園は當時の技巧を極めて 別墅にして、地名に因りて爾く名けたるものなり、今尚、其遺墟は金谷湖即ち梓澤の 金谷園は、支那晉代の富家石炭西曆第三四世紀の交が、河南省河南府の西に斃ける 李太白が春夜この園種に諸兄弟を會し宴を張り詩を賦し花下に閉欒の樂を爲し が身を亡ぼすに至れる愛姫、緑珠なども居ることならん きたるものなり、園中右側の美髯公は石崇にして、其後部に侍立せる女子中には、最 造られたるものなりといふで、に出せる闘は彼が管都の名士を招きて宴を設け 勘かんとするとき必ず仇英の作を以て手本となせりといふ 央に江蘇省松江に生れし書書の名匠は後を稱して,趙伯駒(西曆第十二世紀の始に 長じ秀雅鮮麗にして然も生動の氣ありと稱せらる清の萱芸員(西暦第十六世紀の 模して習ふ所あり、されば其作何れも皆典識あり、最も林泉、臺閣、與車、人物を寫すに に生れ、十洲と號せり、周臣を師として畵を學びしも、宋元の名畵を観る毎に必ず臨 狀酷だ欽美に堪えたり 子に踞する四士は即ち太白の骨肉にして兄弟連楊、桃花燦然たる清霄を賞するの るものは、彼の石崇が金谷園の例に傚ひ三斗の酒を飲ましむべしといへり、圖中椅 るは、人生の至樂なれば、唯宜しく杯を衝みて、詩を賦すべし、若し此間に詩の成らざ 會は得易からず故人燭を乗りて夜遊びしも大に其理あり、今夜かく集りて敬恨す しこであり、太白が自から其遊を記せる文章を見るに、光陰の過ること速にして、勝 桃李園は、支那唐朝の國都長安(陝西省西安府)の名園にして、西暦第八世紀の央詩聖 十八世紀の央に京都に在りて一畵派を開きし名工)等は支那の人物、樓観を精細に で、人物、花鳥を當くに、様巧の妙を得たる人)の後身といひ、我朝の圓山應舉(西曆第 英は支那明朝時代四暦一三六八年!一六六一年の末年に大倉江蘇省上海附近 せしめ、成らざるものには、假として三斗の酒を飲ましめしている故事を描 京都市淨土宗大本山知恩院職

TWO GARDENS, KIN-KUH AND TAU-LI.

BY KIÛ-YING (CHINESE).

[(Coloured; 6 feet 8 1/4 inches by 3 feet 9 inches.)

OWNED BY THE TEMPLE CHI-ON-IN, KYÔTO.

(COLLOTYPE.)

Kin-kuh was the name of a villa in Ho-nan, founded by Shi-tsung of the Tsin dynasty of China (between the 3rd and 4th centuries). The name was derived from that of the locality. Its ruins still exist beside stream of Kin-kuh-kan i.e. Shi-tuh. As Shi-tsung was a high official of the Imperial family of Tsin, the construction of his villa was on a grand scale and, being also of fine design, became famous among all literati.

The picture here represents the entertainment of a garden party in which if one should not make a poem, he must drink three Em (about 6 gal.) of wine. The man with a fine beard standing at the right hand of the picture is Shi-tsung himself, and among the chamber-maids] standing behind him may be seen his beloved Lu-shu, on whose account he afterwards lost his career.

The garden, Tau-li, was famous in Changan (Si-an-fu in Shen-si) the capital of Thang dynasty of China. About in the middle of the 8th century, Li Tai-po, a famous poet, held a garden party here to which he invited his brothers. His description of the occasion reads as follows;—"Such a night as this when blossoms are beautiful and breezes are gentle has been given us from heaven for our amusement, so that we should do our best in merrymaking, lightening candles, holding wine-glass and composing poems. Those who can make no poetry shall drink three tou of wine, imitating the ancient garden party of Kin-kub. On the picture here, the four men who sit on chairs are his brothers who praising the blooming peach trees on this calm night, seem happy and filled with appreciation.

Kiû-ying (Kiû-yei) was born at Tai-tsang (near Shang-hai) in the Ming dynasty of China (1368-1661) and his artistic name was Shiu-chou. He learned painting under Chou-sin. His works served as models for all the artists of the Sung and Yuen dynasties. He was skilled in drawing forests, springs, buildings, chrinages and human figures. Tung Chi-chang (a fanous artist, the native of Sung-kiang in Kiang-su, in the middle of the 16th century) called him an incarnation of Chau Po-ku (who was famed for drawing figures, birds and flowers). When Maru-yama Ô-kyo (a famous artist who founded a school in Kyôto in the 18th century) and others intended to draw Chinese persons or Chinese buildings they took Kiû-ying's productions as models. The influence of Kiû upon our pictorial art must have been also great.

金谷桃李司園遊宴圖雙帽涌杯着色 金谷國 《支那替代の富家石 崇西曆第三四世紀の交形河南省河南府の西に樂け 別墅にして、地名に因らて隣く名けたるものなり、今街、進進は金谷調即 造られたるものなりといふこ、に出せる闘は、彼が賢称の名主を招きて家を設け 詩を賦せしめ、成らざるものには、唇として三斗の酒を飲ましめしといふ故事を指 きたるものなり、國中有間の美鮮及は石漿にして、其後部に恪立せる女子中には、思 出で入物礼為を潜くに避巧の妙を得たる人の後身さいひ、我朝の園山巡察西外院 据李國《支那唐朝の國都及查院西省西三府の名圖にして、西特第八世紀の央諸學 奈太白の孫夜この園裡に諸兄弟を食し、宴を張り、詩を賦し、花下に削躁の樂を為 行は得易から今、放人螺心死らて夜遊びしる大に其理あり、今夜かく銀りて旅慢す るは、人生の主然なれば唯宜しく杯を街みて許を願すべし若し此間に許の改 るものは、彼の石岩が食谷則の例に彼び三半の酒を飲ましむべしていへも国中特 免费及之服明竭附代 四戶二二六八年 ずに顕する四土以即ち太白の性肉にして兄弟建価継足隊然たる遺費を賞するの 仁中机中點三點中与周声を歸己して衛各學び上も朱元の名數全觀名的一處方限 身を心はすに至れる変態線珠なども居ることならん して習る所あり、されば其件何れる特典機ある。最も体泉葵閣與車人物 八世紀の母に京都に在りて一部成至明なし名上聲は又出の八物機觀を標網 に江蘇省松江に生れし専時の名団正茂を稱して趙角脳西宮第十二世紀の始 、秀州所聞にし に脳みて存せり、景は管廷に有力なりし大宮にして、園は當時の技巧を極めて 一、金谷關 各輻堅六尺八寸、 微三尺九寸五分 雅 然ら牛動の気ありご解せらる清の藍其目、西川第十六世紀 一、桃子園 こう こうさい 見っていたいのうこうだけ 傳支那明朝 年)の不年に人愈正恭省上、問罪 九九英 ら将落の

TWO GARDENS, KIN-KUH AND TAU-LI.

OWNED BY THE TEMPLE CHI-ON-IN, KYÔTO.

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in the riddle 1 th 8th century, I. Jai-po, a fanous poet, held a goden party here to which he invited his brother, the bestimen of the occasion (vit as follows,—"Such a night as this when blossoms are beautiful and brozzes are gentle has here; even us from "awen for our amusement, so that we should do our best in merry making, lightening

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Kitt-yling (Kiñ)-9 we boun at Tai-tsang (near Shang-lai) in the Ming dynasty of China, (15% (661) and his artists arms say Share-thou. He learned painting ander Chou-in. His works served as models for all the artists of the Sang-lain was skilled in drawing forests, springs, buildings, chrisges and human figures. The graves are supported to the same of the same states. Chi. hirty (a famous artist, the native of Sung-kiang in Kiang-su, in the middle of the 16th century) called him an measures or of Chau Poska (who was famed for drawing figures, birds and flowers). When Maru-yama 5 tyo (a famouse action of the school in Kyôto in the 18th century) and others intended to draw Chinese persons or Chinese build ngs they took Kin-ying's productions as models. The influence of Kin upon our pictorial art must have been also









附して彼が着色の巧妙なるを示し、乙闘は寫異版を用ゐて其筆勢 の舜皋我が土佐派の名匠に對して遜色なく、草鸛は宋の樂楷(西暦 水竹 都に發せり、所謂鍛冶橋狩野の祖は此人なり つと、彼れは兩門欽命を奉じて紫宸殿の聖賢降子を書き、又太上法 する所あり、多臨多能人をして其原賦の高きに驚かしむ、或學者評 茶式の風)に問ふて其堂に上り和歌及び古衛の鑑識も亦皆各造詣 ふ可し探幽又書を嗜み、弘法大師の筆蹟を習ひて一種の風骨を備 す、慶長七年、西暦一六〇二年京都に生れ、狩野與以「西暦第十六七 狩野探 へ、更に點茶の道を小堀宗貞西曆一五七九年—一六四七年。遠州流 嚴に、耽々の視、逐々の欲、兩闘の中に躍如たり、乃ち甲國は木版に 達を極めしが、七十三の高齢を以て、延賀二年(西暦一六七四年)京 徳川將軍の知遇を受け江戸鍛冶橋外に於て居邸を賜ひ。齒家の て曰く探幽が講家の長所を採取せし所は古法眼元信と伯仲の 十三世紀の始の人、我が雪舟に比せんとす、真に稀代の名人とい 小精粗意に從つて成る、寫生は明(西唇一三六八年—一六六一年 簡潔的野の勘風を一變して中與の祖と尊崇せらる 溪等の遺蹟を研鑽し、また可翁雪舟の筆意を舉びて筆力勁健便 の貧容を拜寫して、筆拳大居士の印を賜はり、次で以て號とせり、 にあれざ、意匠の斬新にして手腕の雄健なるは夏かに其右に出 幽は諧さして能くせざるなく山水人物花卉鳥獣盡く妙を極め に亙りて世に在りし人)に扶掖せられて傳家の技を智ひ後宋僧 邊 林 海なるを窺ふに便す、兩々相對照せば、腋下風生の思 虎虎 せる虎の間は探幽壯年の作にして、落筆家風を守りて随る 断は、孝信の長子初め采女と稱し後、守信と改め、白選子と號 (各閱稱二枚連模, 堅六尺八寸, 橋九尺二寸六分 圖圖 礇襖 金 碧 紙 本着色 京都市臨濟宗大本山南禪寺藏 狩野探 幽 、に至れり

TIGER IN BAMBOO GROVE (SLIDING SCREENS).

(WOOD-CUT.)

TIGER DRINKING AT RIVER (SLIDING SCREENS).

(COLLOTYPE.)

BY KANÔ TAN-YÛ.

(Each, 9 feet 1/2 inch by 5 feet 103/2 inches.)

OWNED BY THE TEMPLE NAN-ZEN-JI, KYÔTO.

Tan-yû was the eldest son of Taka-nobu and in his childhood was called Wune-me. He afterward changed his name to Mori-nobu, and used the pen-name Byaku-ren-shi. He was educated in pictorial art by Kanô Kô-i (an artist who lived between the sixteenth and seventeenth centuries A.D.). During this time he exerted himself to study the traditional art-canons of the Kano family. Moreover he paid attention to the method of Mu-chi (Mok-kei) of the Sung dynasty and some other artists, Ses-shû, Ka-ô, etc. Consequently his mode of drawing became strong and vigorous in execution, and distinct and clear in colouring, and he brought about such a change in the style of the Kano artists that he was respected as the revivalist of the school. There was indeed no style of picture in which he did not excel, whether large or small, coarse or fine, whether landscape, plants and flowers, birds and beasts or buman figures. His life-like copies are not inferior to those of Shun-heu of the Ming dynasty (1368-1661 A.D.) and of old famous artists in the Tosa school Moreover, his cursive sketches are almost equal in skill to those of Liang-kei of the Sung dynasty (beginning of the 13th century) and our Ses-shû. He was, besides, skilled in hand-writing, in which art he imitated the famous priest Kô-bô Dai-shi. He was furthermore versed in the tea-ceremony which he learned from Ko-bori Sô-ho (the founder of tea-ceremony of Yen-shû school, 1579-1647 A.D.). He was a poet in Japanese and an expert critic of ancient pictures. He was thus a many sided man, being equal to Moto-nobu in his adoption of the essential points of all schools, but far superior to him in his inventive power and exceptional ability in execution. By the order of the Emperor, he painted twice the Kenshoshoji (the door sashes covered with paper on which the portraits of Confucious, Mencius and other sages were painted), in the Emperor's palace Shi-shin-den. He also painted the likeness of the retired Emperor and recieved a seal with the five characters of Hip-pô Dai-ko-ji (筆峯大居士) which he soon adopted as his pen-name. He received liberal treatment from the Shogun Toku-gawa and was recognized on all sides to be a genius. Tau-yû was his priestly name after joining the Buddhist order late in his life, though his painting room was called Tan-yû-sai from an earlier time. He was born in 1602 A.D. and

The pictures here reproduced are productions of his prime. They are pure Kanô in their execution, the art-canons being strictly observed. He meant to show fierce character in one tiger, and blood-thirsty passion in the other, and he is quite successful. We have given one in wood-cut to show the excellent colouring of the original and the other in collotype to show his dexterity in the use of the brush. Thus they may enable us to perceive the whole range of this great artist.

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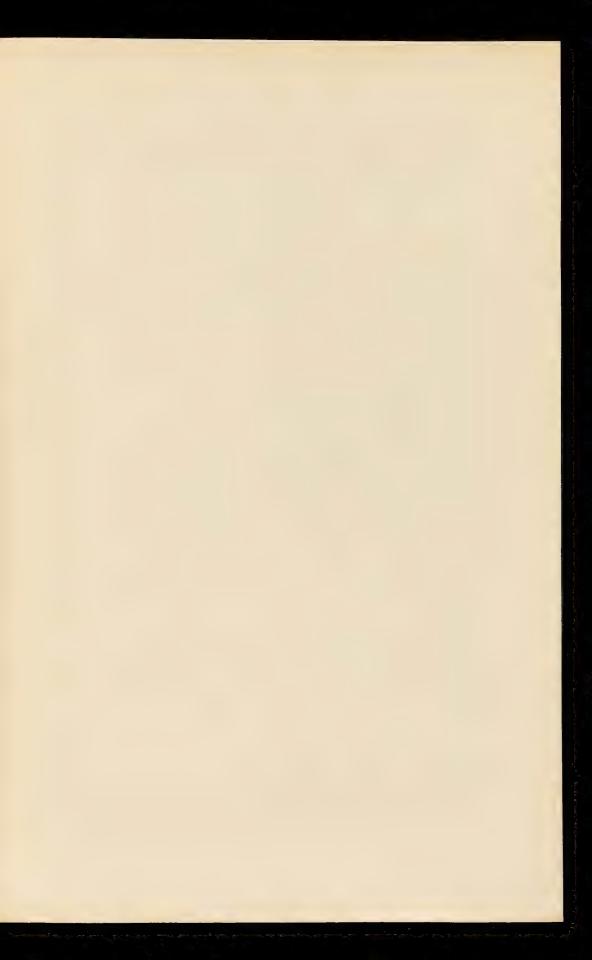
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GAN (A BIRD OF PUSSAGE, A WILD-GOOSE) AND AYU (SMALL FISHES) IN THE LOTUS POND. (TWO OF THE THIRTY KAKEMONO).

BY ITÔ JYAKU-CHÛ.

(Coloured; 4 feet 8 inches by 2 feet 6 1/2 inches.)

FORMERLY OWNED BY THE TEMPLE SHÔ-KOKU-JI, KYÔTO.

(COLLOTYPE.)

Itô Jyaku-chû was a vegetable-seller of Kyôto. From childhood he was very fond of painting and learned the art from an artist of the Kanô school. Afterwards he studied the styles of those famous artists of Yuen and Ming of China (from the midle of the 13th century to the middle of the 17th century); besides imitating a famous painter on lacquer named Kô-rin, to whom we have referred already, afterward he originated quite a new style of his own. What he was most skilled in was life-like sketches of birds and flowers.

The two Kakemono we have before us form a series of thirty altogether and belonged formerly to Shō-koku-ji, the head temple of the Zen sect, of Kyōto but now are in the possession of the Imperial Household, being bought by Imperial Order. The whole series was executed in three years by the author beginning in the 8th year of Hō-reki (1758 A.D.). As among the thirty there are some which are identical in designs, some critics infer that he was not a good designer. But this is too harsh a statement, for few can attain perfection in every direction. Of the thirty these two are somewhat simpler sketches,

He was very skillful in painting cocks and hens. He used to keep and feed in person some twenty or thirty cocks and hens in order to use them as models for his painting. It was not the form and shape but the life and spirit that he thus strove to depict. When he grew old he retired to the neighbourhood of Seki-hō-ji of Fuka-kusa, Kyōto and became a pupil of Haku-jun, the head priest of Man-puku-ji or O-baku-san. He died in 1800 A.D. in his 85th year of age. When any one asked him to paint a cock, he requested first a bushel of rice. His retired hut was called the To-bel-an (the hut of a bushel of rice).

In the neighbourhood of Kyôto there are many who own pictures of cocks painted by this artist. He is considered one of the greatest of modern painters.

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